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24 LUITPOLD STRASSE,
BERLIN, W., February 9, 1907.

Ludwig Wüllner, the famous German Lieder singer, is one of the most remarkable musical personalities of our time. There are plenty of singers with better voices, but I do not know of another who, like him, so compasses the entire gamut of human emotions. His powers of expression are practically limitless. Pathos, mirth, pleasure, pain, gloom, exhilaration, melancholy, humor, affection, jealousy, intensity, indifference, joy or sorrow—all are an open book to him, and with what wonderful profundity and fidelity does he delineate them and bring their meaning, in their most poignant phases, home to us! As the critic of the London Daily Telegraph wrote last June after Wüllner's recital in the British capital: "In the whole body of contemporaneous singers it would be hard—we had almost written 'impossible'—to find a singer who has the special gifts of Dr. Wüllner."

I still remember the great sensation Dr. Wüllner created in Berlin when he first sang here, some ten years ago. Although there was much contention concerning his voice and vocal methods, he was universally proclaimed a genius, an extraordinary interpreter and a wonderful personality. Even the most rabid Philistines acknowledged him to be the very incarnation of dramatic power. Rarely indeed has an artist from the very start so taken and held the multitude; during all these years Wüllner has remained a prime favorite of the German public, and, more than that, his following has increased from year to year. He sings in at least ninety concerts a season and invariably to sold out houses, arousing everywhere the most frenzied enthusiasm.

On hearing him again on Monday, after a lapse of some time, I was struck by the improvement in his voice. It has materially gained in quality, sympathy and resonance. Wüllner makes no pretensions to being a Caruso in point of voice, but his organ is by no means so deficient as many have claimed. Still, in Wüllner's case, voice is by no means the first consideration; when listening to his overpowering, demoniacal, awe-inspiring powers of expression and when under the spell of his rugged, potent, personality, every lover of the sublime is carried away. Wüllner casts a spell upon his audience, as if by magic, and he exerts an influence more puissant than the greatest exponent of bel canto. Johannes Messchaert, the famous Dutch baritone, for instance, one of Wüllner's leading rivals, who is now so justly popular in Germany, wins his successes with diametrically opposed means—with his exquisite Italian style of singing—yet he never enthralls an audience to the extent that Wüllner does.

On Monday the great interpreter sang a Hugo Wolf program, made up of thirty-one Lieder, embracing a wide range of dramatic possibilities, and they gave Wüllner an opportunity to demonstrate again his extraordinary versatility. What a tremendous, passionate climax he worked up to in the words: "Und in meiner Brust gewaltsam fühl ich Flammen sich empören" in the song "Benedeit die sel'ge Mutter." And with what melting tenderness he declaimed: "Alle Blumen wissen ja, dass du hold bist ohne gleichen," in "Wenn du zu den Blumen gehst." Then again, his pathos was indescribable in the words: "Ich sterbe! Und fragt ihr mich, woran, sag ich: 'Unter süßen Qualen vor Liebe,'" in "Bedeckt mich mit Blumen." He sang the story of the "Three Holy Kings" in "Epiphanias" with a droll charm and naïve simplicity that baffles description. And then Wüllner's humor! The "Katzenjammer" mood in "Zur Warnung" was delineated with such cracked, comical tone of voice, such ludicrous accents and such remarkable mobility of facial expression that the audience was convulsed with laughter. The many repetitions the

singer was obliged to grant made his concert last fully half an hour longer than the allotted time.

Ludwig Wüllner is unique among singers. He is in a class all by himself. Half actor, half singer, he is an artist who will always cause a great deal of contention, but on one point all must agree—that he is a man of phenomenal and elemental powers.

Various conductors have led the Mozart Orchestra, but I have not heard any one get as much out of this body of musicians as Carl Panzner, of Bremen, who led the second big extra symphony concert of the season. He gave a splendid reading of the Tchaikowsky fifth symphony, a reading full of understanding, esprit and temperament. The visitor from Bremen, in performing this work in Berlin, rather bearded the lion in its den, this being one of the greatest achievements of the Philharmonic under Nikisch. Panzner has not the poetry, imagination or grace of Nikisch, but he is a formidable conductor all the same. He is a man of strong mental powers and suggestive force, for he had the eighty-five musicians completely under his sway.



LUDWIG WÜLLNER

In a conductor, personality counts with the performers quite as much as with the listeners, although the glamor surrounding a strong personality, be it conductor, singer or virtuoso, exerts a powerful influence on the public. Panzner is a quiet, unobtrusive man, yet there is character and force in his features as well as in his work. In the matter of tempi and dynamics he was thoroughly convincing and the ensemble and finish of the orchestra was superior to anything we have yet heard from this band. To be sure, this was true of the symphony only, as there were many shortcomings in the other numbers, especially in the accompaniments to the soli. Even in the symphony there might have been more tenderness in the lyric parts, but the

impression as a whole was a powerful one. The soloists were Alexander Heinemann, the great baritone, and Alfred Wittenberg. Heinemann sang the "Gesang des Wanderers," from Friedrich Koch's oratorio, "Von den Tagenzeiten." The orchestra part of this is difficult and it had evidently not been rehearsed enough, for its performance left much to be wished for. The strings lacked brilliancy and the woodwind were out of tune. Heinemann, however, was in such superb form and sang with such beauty and power of voice, with such a glowing temperament, that all shortcomings of the accompaniment were forgotten and the hearers were completely captivated by the great art of this vocalist. His success was enormous. I did not hear Wittenberg, but he is said to have given a very fine performance of the Mendelssohn concerto.

Conrad Ansgore's playing of the Beethoven sonata, op. 111, is one of the greatest musical treats of which one can partake. It is a performance replete with poetry, deep feeling, tonal beauty and simple grandeur. Ansgore has a tone so full, yet so soft and sympathetic, that he is able to "sing" on the piano to a remarkable degree and to get legato effects of wondrous beauty. He has not the wonderful technical accuracy of a Godowsky or a Busoni, but he gives his hearers full compensation for whatever shortcomings he may have in this respect. He is a thoroughly satisfying artist, and one always carries away from his recitals a profound impression, especially when he plays a Beethoven program as he did at his only recital of this season at Beethoven Hall, on Thursday. He was heard in the sonatas, op. 102, 27, 53, 109 and 111. Thus we had an opportunity of hearing his treatment of the Beethoven of four distinct periods. He did not play them in the order in which I have enumerated them, however, but began with op. 109; then came the well worn "Waldstein," followed by the charming op. 102, after which came the "Moonlight" sonata. Then he played Liszt's transcription of "Adeleide," and closed with the crowning effort of Beethoven's thirty-two sonatas, op. 111. Ansgore has a large clientele here; the hall was crowded and great enthusiasm prevailed throughout the evening. Although repeatedly and insistently called out, both during the program and at the conclusion of the concert, he refused to play an encore, probably not wishing to dispel the charm exercised by his rendering of Beethoven's last glorious sonata.

At his second concert, given with the Philharmonic Orchestra at the Singakademie on Saturday, Alexander Sebald chose the Beethoven and the Mozart A major concertos and Bach's andante for violin alone as mediums through which to express his artistic personality. Beethoven suits Sebald's massive, manly, rugged style better than Mozart, although he can play with delicacy when he chooses to do so. By nature, however, he inclines to the big, authoritative, commanding style of playing, and in this respect he reminds one of Wilhelmj. The Bach chaconne, for instance, as played by Sebald is grandiose. He gave a broad, big, healthy interpretation of the Beethoven concerto. Sebald is free from conventionality, nor does he copy any of the older and more celebrated living violinists. He is a pronounced personality himself, and goes his own way. With his voluminous tone and enormous left hand facility, as well as his vigorous, legitimate conception and healthy sentiment, he is always sure of a rousing success. On Saturday he was again applauded to the echo.

The program of the Grieg concert, which will be given here in the large hall of the Philharmonic on April 12, under the personal direction of the famous Norwegian composer, has now been definitely decided upon and will be as follows:

- Three Orchestral Pieces from the music to Sigurd Jorsalfar.
- Songs with Orchestral Accompaniment.
- Ellen Gulbranson.
- The Bergliot, Melodrama, with Orchestra (poem by Björnson).
- Text spoken by Rosa Bertens.
- Piano Concerto in A minor.
- Halldan Cleve.
- Songs with Piano Accompaniment. The accompaniments to be played by Edv. Grieg.
- Ellen Gulbranson.
- Two Pieces for Small Orchestra—
- Evening in the Mountain Heights.
- The End of Spring.

Jan van Oordt, the famous Dutch violinist, will give a recital at Bechstein Hall on Saturday next, when he will play Reinhold Becker's concerto in A minor, Corelli's "La Folia" in Thomson's arrangement, Bach's A minor fugue and smaller pieces by Sarasate, Goldmark and Bazzini.

In Otto Lessmann's Allgemeine Musik-Zeitung, of February 1, August Spanuth replies to the article in the New York Sun, of December 23, in which the writer attacks Berlin for overestimating Geraldine Farrar. Spanuth, whose long activity in New York (as the critic of the Staats Zeitung), and whose thorough musicianship enable him to speak with authority, writes an essay that contains

much of interest. Among other things, he says, speaking of the Sun article:

"In intimating that in Germany we have no idea of the higher art of singing, the Sun writer is guilty of an exaggeration which renders the value of his opinion questionable. And he should be all the more cautious because he has been but once to Germany, and then his visit lasted three weeks only." Spanuth then goes on to say: "The Americans as lovers of music have, in some respects, the advantage of us. They enjoy it much more with the senses than we Germans. 'Das Klangliche' (sound effects) plays a more important role with Americans. * * * In consonance with their impetuous eagerness for the 'greatest,' 'best' and 'dearest' in everything, they have sought and found opportunities to have the best singers, virtuosi and orchestra players, and in these performances they have educated themselves to a refinement of musical enjoyment of the senses such as can find its equal nowhere in the world. Naturally this 'Sinfällige' plays the greatest role in singing, and indeed one finds the worst 'Klang Syrabiten' (Sybarites of sound) as far as singing is concerned, in the Metropolitan Opera House. Those, however, who lay such stress upon this tickling of the ears naturally do not make great demands upon the dramatic, and thus Wagnerian performances have been given at the Metropolitan, which, to be sure, were steeped in 'Wohl-laut,' but which did not do justice to Wagner, the dramatist. * * * Certain it is that there they often neglect the dramatic element for the benefit of the vocal, and here it is more often perhaps the reverse."

Spanuth no doubt knows whereof he writes, and indeed the Sun article of one column and a half did not once mention, if I remember rightly, the words "dramatic" and "interpretation."

Leopold Godowsky has been scoring triumph after triumph on his recent tour in Holland, at Amsterdam, The Hague, Rotterdam and Haarlem; no less was his success in the German cities of Posen, Mannheim, Potsdam and Pressburg. Everywhere this wizard of the keyboard appears he is eulogized alike by press and public. Godowsky leads the vanguard of the great pianists in point of the number of engagements and success. He will play this season fully ninety times. He appeared in Vienna on February 4th, at Treppan on the 6th, at Brunn on the 8th. He will be the soloist of the third big extra symphony concert of the Mozart Orchestra at Mozart Hall, to be given here on the 17th. On the 19th he plays at Goerlitz, on the 20th at Berlin, at the Gliere concert, on the 22d at Tilsit, on the 23d at Inslerburg, at Breslau on the 25th,

and on the 27th and 28th he will be the soloist of the Amsterdam Mengelberg symphony concerts. On March 2 he will be heard again in recital in London, and thus it goes on for the whole season.

Pierre Samazeuilh, the young French 'cellist, pupil of Anton Hekking, has been concertizing with exceptional success in Germany. From Hamburg, Cassel and Darmstadt come enthusiastic press comments on his finished and artistic playing. He was accompanied on his tour by Fräulein Brettschneider, an excellent pianist, of this city.

As I cabled to THE MUSICAL COURIER, Ludwig Thuille, the well known composer and professor of the Royal Academy, at Munich, died in that city quite suddenly from heart failure on Tuesday. Thuille made a name for himself, first with his chamber music compositions, especially with his sextet for piano and wind instruments; his lieder and his piano compositions also met with wide recognition. One of his most recent works, a sonata for violin and piano, on account of its great difficulty and complications, has encountered considerable opposition. His works for male chorus are admirable and are much too little known. He showed considerable originality in melodic invention and great energy of expression. His operas, "Theuerdante" and "Lobetanz," were performed with success, the latter at the Berlin Royal Opera. Thuille was a man full of fantasy and poetry, a man who always went his own way regardless of public opinion. His death is a decided loss, not only to Munich, but to all Germany. He was born at Botzen, in the Tyrol, on November 30, 1861. He first studied under his father and then with Pembours, at Innsbruck, and later with the celebrated Rheinberger, at Munich. He became a teacher at the Munich Academy more than twenty years ago, and in 1890 he received the title of professor.

An interesting musicale was given last Sunday afternoon by Mr. and Mrs. Theodore Bohlmann, at their home, 21 Prager Strasse, W. This was the occasion of a somewhat tardy premiere, namely the first Berlin performance of the original setting of Schumann's "Andante and Variations," which is well known in its arrangement for two pianos, but which was first written by Schumann for two pianos, two 'celli and French horn. The original arrangement is much more elaborate and interesting, and it contains several variations not in the arrangement for two pianos. As long as Clara Schumann lived she would not allow it to be published in the original form, as she wished to keep it for her own use in public and private. The year after her death Mr. and Mrs. Bohlmann played it in Cincinnati, and thus it came about that Cincinnati heard what even Berlin had not heard until last Sunday. It is a beautiful and poetic work, and the effect is much heightened by the tones of the horn and 'celli. The other numbers of the program were a wedding march, by Mr. Bohlmann, scored for clarinet, bassoon, French horn, trumpet, strings and piano, also Mozart's D major sonata, for two pianos, and several Chopin soli. The pieces for two pianos were played by Mr. and Mrs. Bohlmann and the soli by Mr. Bohlmann. Mrs. Bohlmann, whom I heard

on this occasion for the first time, revealed herself as a very musical and sympathetic pianist. Her touch is excellent, her technic reliable and her readings intelligent and artistic. Mrs. Bohlmann acts as assistant to her husband and has been very successful in preparing pupils for him.

Gottfried Galston, the young Austrian pianist, one of the best of the Leschetizky latter day pupils, is concertizing this year on a big and comprehensive plan. He is at present giving in London a cycle of five historical recitals. The first program is devoted entirely to Bach, the second to Beethoven, the third to Chopin, the fourth to Liszt and the fifth to Brahms. Galston is the first pianist, so far as I know, to give a Bach recital. The Bach program consists of the capriccio, in B flat major; chromatic fantasy, in D minor; prelude and fugue, in C sharp minor; prelude, fugue and allegro, in E flat major; the Italian concerto and six transcriptions by Busoni, to wit: The prelude and fugue, in D major, and four choral preludes for organ, and the chaconne for violin.

The Beethoven program is made up of the five last sonatas: op. 101, 106, 109, 110 and 111. The Chopin numbers are all of the twenty-seven studies, twelve preludes, the nocturnes, in F sharp major and F sharp minor, the A and D flat major waltzes, and the big polonaise, in A flat. The Liszt selections are the variations on "Weinen, Klagen," the fantasy and fugue, on B-A-C-H, seven movements of "Années de Pélerinage," second part; the "Mephisto" waltz, "Heroic" march and the "Lucrezia Borgia" fantasy. The Brahms program includes the Handel and Paganini variations, the B and G minor and E major rhapsodies, three intermezzi, in B minor, E minor and C major, and the eight waltzes, op. 39.

These programs at once show Galston to be a pianist of prodigious memory, high aims and formidable powers of interpretation generally, for they require a wide range of technical, tonal, mental and emotional resources. Mr. Galston will repeat the cycle in full in Paris, Berlin, Vienna and Amsterdam, making in all five performances of the entire series.

E. N. von Reznicek, who has been conducting the Warsaw Philharmonic concerts this season, scored a remarkable success there on Tuesday with his performance of Massenet's oratorio, "Maria Magdalena," for chorus, soli

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The artist played the first movement of the "Moonlight Sonata" with a wonderful singing tone and also played Chopin with great technical delicacy and musical conception. Deep feeling pianists like Becker are rare.—Prof. Schmid, in the Dresdener Journal, January 9, 1907.

In Becker's conception there were flashes of genius. He is one of the virtuosos of grand style.—M. Marschall, in the Vossische Zeitung, Berlin, November 23, 1906.

Becker is a GREAT technician and a thinking artist.—W. Altmann, in the National Zeitung, Berlin, November 27, 1906.

A really GREAT and sympathetic artist.—Prof. Wahl, in the Allgemeine Zeitung, Munich, January 20, 1907.

One of the greatest pianists of the younger generation. The virtuoso was en rapport with the true spirit of the various composers, and deserved his great success.—Prof. Starcke, in the Dresdener Nachrichten, January 10, 1907.

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and orchestra. The title part was sung by Marie Boyer, of Paris.



My assistant, Miss Haring, writes as follows:

"The Stern Singing Society, which a little while since seemed to be sinking gradually but surely from public gaze, has blossomed forth again with all of, nay, more than, its old vitality; the large hall of the Philharmonic having been completely sold out for the public rehearsal and second concert on Sunday and Monday last. The program consisted of Liszt's 'Graner Festmesse' and the Beethoven 'Ninth' symphony. Liszt, as an oratorio writer, is not altogether in his happiest mood; Mr. Fried is, nevertheless, to be thanked for having given this work in Berlin, it having been heard but once previously here. It is, however, to be regretted that the performance of the work was not altogether a satisfactory one. Fried had evidently studied the score very conscientiously, too much so, for he overdid it in endeavoring faithfully to portray the intentions of the composer in the matter of changes of tempi, to such an extent that the exaggeration spoilt the style of the composition. In the Beethoven work he was perceptibly more at ease, though neither here could one entirely agree with his tempi; the first movement was taken too slowly, while the last was taken much quicker than I have ever heard it before. The chorus was somewhat lacking in precision and purity of intonation; but, all in all, it gave a fairly creditable performance. The soloists, Tilly Cahnbley-Hinken, Else Schünemann, Johannes Messchaert and Ludwig Hess, did very fine work, although Mme. Hinken was not quite equal to the other three, who were, in parts, superb. Despite the obvious shortcomings, Fried is a genial conductor, and he was many times recalled at the close of the performance."



"Hugo Kaun's beautiful quartet, 'Auf den Tod eines Helden,' opened the program of the third concert of the clever women's quartet, consisting of Gabriele Wietrowitz, Martha Drews, Erna Schulz and Eugenie Stolz, at the Theater Hall of the High School, on Tuesday. Then came the Mendelssohn D major quartet, followed by Schumann's piano quintet, in E major, in which Artur Schnabel assisted. Taken as a whole, this concert was highly enjoyable; all the members of this organization are clever and earnest young artists, and there is such purity of tone, oneness of ensemble and vivacity of expression that their great success is little to be wondered at."

"Else Gipsier selected Beethoven's G major and Grieg's A minor concertos and the Schumann fantasy for her concert on Thursday, when she was assisted by the Philharmonic Orchestra. It is a program which shows the young artist to be ambitious and serious-minded. While she did not seem to be in the best of form and there were technical and rhythmical shortcomings, still she is so undeniably talented and possesses so much temperament that her performance called forth the most unequivocal approval from the audience and she was many times recalled at the close of the performance."



A charity concert will be given at the Mozart Hall next Wednesday, in which Ernst Krause, Franceschina Prevosti, Franz von Vecsey and the Mozart Orchestra will participate.



A special Glière concert will be given at Beethoven Hall on the 20th of this month. The program will consist entirely of compositions by this gifted young Russian composer. Among the assisting artists will be Leopold Godowsky, Marcella Pragi and the Klingler Quartet.



Liszt's "Graner Festmesse," which was resuscitated by Oscar Fried at the Philharmonic on Monday, has only once before been performed in Berlin, and that was at the beginning of the Allgemeine Musik Verein. Liszt composed it in the year 1855 at the instigation of Cardinal Primas of Hungary on the occasion of the dedication of the cathedral at Gran; hence the name, Gran Festival Mass. For more than twenty years Liszt had desired to write a choral work of the kind and he eagerly embraced this opportunity. He had already had the general plan evolved, and this is the reason why the Gran Mass does not make the impression of being a work hastily written, to order.



From Vienna comes the telegraphic report that Sergei Kussewitzky, the famous contrabass virtuoso, had a sensational success at his first concert in that city and that the enthusiasm "baffled description." ARTHUR M. ABELL.



The complete Berlin concert and opera list of the week was as follows:

SATURDAY, FEBRUARY 2.

Beethoven Hall—Ludwig Hess, vocal; Karl Friedberg, piano.
Bechstein Hall—Julia Hochstadter, vocal.

Singakademie—Alexander Sebald, violin, assisted by Philharmonic Orchestra.

Royal Opera—"Salome."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"The Mikado."

SUNDAY, FEBRUARY 3.

Bechstein Hall—Marianne Geyer, vocal.
Philharmonic—Philharmonic "Pop."
Royal Opera—"Postillon de Lonjumeau," "Javotte."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"The Mikado."

MONDAY, FEBRUARY 4.

Beethoven Hall—Luise Geller-Wolter, vocal.
Bechstein Hall—Hans Hielscher, vocal.
Mozart Hall—Third extra symphony concert of Mozart Orchestra, under direction of Karl Panzer of Bremen; soloists, Alfred Wittenberg, violin; Alexander Heinemann, vocal.
Philharmonic—Stern Singing Society, soloists, Tilly Cahnbley-Hinken, Else Schünemann, Johannes Messchaert, Ludwig Hess.
Singakademie—Bernhard Stavenhagen, piano; Felix Berber, violin; sonata evening.
Theater of Hochschule—Ludwig Wöllner, vocal.
Royal Opera—"The Flying Dutchman."
Comic Opera—"Hoffmann's Erzählungen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Daughter of the Regiment."

TUESDAY, FEBRUARY 5.

Beethoven Hall—Susanne Desoir, vocal.
Mozart Hall—Berlin Typographia Singing Society.
Philharmonic—Philharmonic "Pop."
Singakademie—Lissi Kurz, vocal; Clemens Schmaltisch, piano; Edmond Weingand, violin.
Theater of Hochschule—Wietrowitz String Quartet.
Emperor William Memorial Church—Sacred concert.
Royal Opera—"Zar and Zimmermann."
Comic Opera—"Tosca."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Der Wildschütz."

WEDNESDAY, FEBRUARY 6.

Beethoven Hall—Richard Winter, composition evening.
Philharmonic—Philharmonic "Pop."
Singakademie—Anni Bremer, vocal.
Royal Opera—"Lohengrin."
Comic Opera—"Bohème."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Fra Diavolo."

THURSDAY, FEBRUARY 7.

Beethoven Hall—Conrad Ansoerge, piano.
Bechstein Hall—Gustav Beyer, composition evening.
Philharmonic (small hall)—Philharmonic Trio.
Singakademie—Else Gipsier, piano, with Philharmonic Orchestra.
Royal Opera—"Salome."

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Lortzing Opera—"The Mikado."

FRIDAY, FEBRUARY 8.

Beethoven Hall—Hans Hermanns, Marie Hermanns-Stibbe, Toni Daegleu, vocal.
Beethoven Hall—Marie Panthés, piano.
Philharmonie—Sarasate, violin, assisted by Carl Sobrino.
Singakademie—Scenes from Robert Schumann's "Faust," under the direction of Georg Schumann.
Royal Opera—"Postillon de Lonjumeau," "Slavischer Brautwerb."
Comic Opera—"Carmen."
West Side Opera—"Cousin Bobby."
Lortzing Opera—"Merry Wives of Windsor."

Carbone Has Many Sympathetic Friends.

Signor Carbone, the voice specialist, and personal representative of Bonci, the great tenor, has been ill with grip, and while confined to his bed, many calls were made at his Carnegie Hall suite by sympathetic friends and pupils. Signor Bonci and Mme. Bonci paid daily visits to their friend. It is reported that Signor Carbone is on the road to recovery and will soon resume his lessons and musical "at homes."

Agnes Gardner Eyre Heard by Society.

Agnes Gardner Eyre, the pianist, played at a musicale given at Sherry's by Mrs. Joseph H. Choate, on Thursday evening, February 14. On this occasion Mrs. Choate entertained the Thursday Evening Club. Miss Eyre has filled engagements of similar nature during the month of February, and she has been booked for other musicales in New York and Boston during March.

Admiral Massenet Dead.

The death is announced of Rear Admiral Massenet, who succumbed recently at Lorient, after a long and painful illness. Admiral Massenet was the nephew of Jules Massenet, the composer.

The Bohemian Chamber Music Society, of Prague, produced at its fifth concert Haydn's string quartet in G major (op. 46), No. 4; Novak's string quartet in D major (op. 14), and Beethoven's F major string quartet (op. 59), No. 1. At the popular concert of the Bohemian Philharmonic, under Dr. Zemanek, the program was: Zdenko Fibich's E minor symphony (op. 53), No. 3; Volkmann's F major serenade (No. 2) for string orchestra; Gade's overture, "Nachtklänge aus Ossian." At the third popular concert the orchestral works were Brahms' D major symphony, No. 2, and "Tragic" overture, concerto for violin and cello in A minor.

The three act opera, "Sonnenwende," by Ernst Hartenstein, has been accepted by the Intendant of the Court Theater at Mannheim for its first production.

DRESDEN.

FRANKLINSTRASSE 20, February 12, 1907.

Richard Burmeister, in his Chopin recital, proved to be the greatest drawing card of the season so far. His concert was sold out a week in advance. That fact alone, in the midst of the present flood of concerts, speaks volumes in favor of the celebrated pianist, who, during his whole recital was in splendid form. He opened the program with the polonaise (op. 40), nocturne, waltz and scherzo in B minor, whereupon followed five poems from Kornel Ujejski, most artistically recited by Dresden's best actor, Paul Wiecke, and Fräulein Serda, to Burmeister's interpretation (on the piano) of those Chopin selections which had inspired the poet to write his lyrics. They were the funeral march ("Ein Begräbniss"), mazurka, op. 7 ("Die Verliebte"), präludium ("Himmelfahrtstraum"), mazurka, op. 30 ("Der Kuckuck"), mazurka, op. 7 ("In der Schenke"). Of these the funeral march, in the above described melodramatic garb, made the best impression. It was a most interesting experiment and a successful one, and the audience was grateful to the concert giver for having introduced this novelty here. In the selections that followed (op. 36, 28, 42 and 49) Burmeister took his hearers by storm and had to grant many encores. His power to enthuse and to delight audiences is as great as ever. Burmeister's success was complete. He should return soon and give us, say, a Liszt recital.

The Trio Italiana played before a small but select audience. Virgilio Ranzato (violin) and Carlo Guaita (cello) are excellent artists, less so the pianist, Umberto Moroni. Ranzato's tone, virtuosity, warmth and vitality attracted attention. The cellist is a musician of sterling qualifications. They introduced Ferroni's trio, rich in thematic invention, mood and tonal effects; Zanella's trio, less concentrated, but otherwise fine music; and Beethoven's trio, op. 97, which overtaxed the powers of the players.

Rudolf Feigler, the new teacher at the Royal Conservatory, was heard to great advantage in the second subscription concert of that institution. With the performance of Grieg's A minor concerto he evinced true musical conception, as well as full technical command. Mary Strauch, an Orgeni pupil, attracted attention with her singing of the "Hindoue" aria from "Lakmé." She has a fine voice. Adrian Rappoldi played Bach, Sarasate and Chopin pieces in sterling fashion. He is a fine emotional player. The chorus presented Bruch's "Schön Ellen." The soli were taken by Elsa Plagwitz (Orgeni pupil) and Knüpfen.

Bertrand Roth devoted his last matinee to Strauss. Margarete Roth spoke the prologue to "Death and Apotheosis," arranged for two pianos by Otto Singer. Her delivery delighted everybody. Maria Spiess sang three Lieder to Roth's accompaniment. The warm timbre of her voice

suited the Strauss lyrics exquisitely. The vocalist was formerly one of Natalie Haenisch's best pupils. The Strauss sonata, op. 18, was presented by Professor Roth and Hans Neumann, the violinist.

Eugen d'Albert, in his second "historical" recital was not in good form, and did some rather coarse playing. One has the impression that "he just hates" concertizing.

Arma Hjorth, the young Finnish flutist, introduced herself as a prominent virtuosa on her instrument. Her solo, Paul Colberg's beautiful and melodious concerto in G minor, was given with great brilliancy and power, both as to technical finish and artistic conception. She is the born musician, who will make her way. Fräulein Hjorth, in conjunction with her eminent teacher, Philipp Wunderlich, of the Royal Orchestra, also contributed the "Rigoletto" fantasia by Doppler, for which both artists were vociferously applauded.

To the regret of many the Lehrergesang Verein's concert in the Gewerbehaus coincided with the above presentation. Only rarely such a gigantic program has been brought out as by Friedrich Brandes, the able leader of the organization, the scheme representing "Das Germanentum im Lichte der modernen Music," compositions by Bruckner, Hegar, Schillings, Hugo Kaun and Richard Strauss, whose "Bardengesang" for two orchestras and three choruses had its initial hearing. I was unable to attend, but our greatest Dresden critic, Ludwig Hartmann, bestows great praise on Strauss' work, and many other auditors described its effect as overpowering. Hugo Kaun's "Normannen Abschied" gave great artistic and musical satisfaction. Hartmann says it is a remarkable work, full of fire, life and rousing effects. A virtuoso rendition was Hegar's "Kaiser Karl (à capella), which reflected great credit on the leader, F. Brandes.

Eduard Lankow and Harry M. Field assisted at a soirée given by Mr. and Mrs. Gaffney at the Savoy Hotel. Alwin Kranich, the composer, was present.

Walther Bachmann gave a "Schumann Abend," Luise Ottermann a "Hugo Wolf Evening," Burmeister a "Chopin Abend" and Hans Buff-Giessen, in conjunction with R. Zwintscher, of Leipsic, will give a "Liszt Abend."

Molly von Kotzebue's pupils' recital showed excellent results. She has trained some very gifted Russian singers.

Marie Hall's and Percy Sherwood's joint recital was a great artistic success. The young violinist has grown into a mature musician of note, who mastered even Bach's "Ciaccona." A. INGMAN.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris correspondent of The Musical Courier.]

14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES.
CABLE AND TELEGRAM ADDRESS: "DELMAHEIDE."
PARIS, February 11, 1907.

Influenza and the "grippe" are making inroads among dramatic and lyric artists in Paris, as well as on other professions and branches of industry. While London was suffering from these dreaded diseases a few weeks ago, we remained comparatively free from these ailments on this side of the channel until now, when something like an epidemic has broken out in the ranks of voice users, who catch the bacilli or germs of infection, through the respiratory organs, it would seem.

At the theaters, the Opéra and Opéra Comique, postponements and changes of cast are taking place continually owing to indisposition—influenced by the "grippe," bronchial or pulmonary troubles. Thus, while in some instances leading artists are deprived of an appearance, the lesser known or otherwise ignored ones are finding "la grippe" to be an "auxiliary" in their case, by way of opportunity.

The decree appointing MM. Messager and Broussan managers of the Paris Opéra for a term of seven years, as from January 1, 1908, was published yesterday morning in the Journal Officiel.

A "record of rapidity" has just been scored by M. Gailhard, director of the Opéra, where "La Catalane,"

opera by M. F. Le Borne, is now being rehearsed. The work was read, accepted, read to the artists and rehearsals begun, within three days. Has any one ever heard of such a thing happening in Paris?

At the Odéon, M. Antoine is preparing to bring out "La Faute de l'Abbé Mouret," which promises to be a "chef-d'œuvre" of mise-en-scène. This piece of Emile Zola is a sort of "fairy tale," in nine tableaux. The mise-en-scène and the music are of more importance than the actual text of the play. M. Colonne, who is studying the music composed by Alfred Bruneau, declares that the composer has never written anything better. "La Faute de l'Abbé Mouret" will probably be produced during the latter half of the present month.

Being on the subject of the theater, I may mention that there is a rumor in circulation to the effect that a reconciliation has been brought about between Madame Réjane and her husband, M. Porel, in which case the actress would return to the Vaudeville Theatre (managed by M. Porel), leaving her own theater in the hands of M. Tarride. At any rate, business relations have been resumed between husband and wife, as managers of their respective theaters.

At Monte Carlo, the second operatic novelty brought out this season was Massenet's "Thérèse," on Thursday night last. The composer, who was in the box with the Prince of Monaco, was repeatedly applauded and cheered.

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and was obliged three times to come forward and bow in acknowledgment of the enthusiastic reception given his opera and himself.

"Ariane et Barbe-Bleue" is in active preparation at the Paris Opéra Comique and its production is promised some time between February 20 and March 5. The principal roles will be created by Georgette Leblanc and Cécile Thévenet and M. Vieulle.

At the same time energetic study is being pushed on another work, entitled "Circé," by the Brothers Hille-macher, book by M. Harancourt, a poem in three acts, the interpreters of which will be Geneviève Vix, Mmes. Thiéry and Brohly, and MM. Dufranne, Devriès and Vieulle.

Last week, "La Cabrera," by Dupont (the Sonzogno prize opera), was revived at the Opéra Comique, when Mlle. Samara, a talented pupil of Juliani, created a splendid impression in the title role—not an easy task for a debutante.

The theaters (opéra and drama) have arranged special matinee performances Sunday, today and tomorrow, in celebration of Shrovetide. In the streets yesterday "Dimanche Gras" was signalized by a revival of the Boeuf Gras (Fat Ox) procession. The ancient tradition of carting the fattest procurable ox through the streets on the last Sunday before Lent, was duly maintained and served the purpose of entertaining great numbers of Parisians. There were the usual allegorical cars, behind which came the Boeuf Gras, standing majestically on a car which groaned beneath his 1,600 kilos of prime beef, and escorted by a cohort of Roman soldiers. The carnival merry-makers were accompanied by lots of music (?) and "confetti."

Yesterday's program at the Conservatoire concert was composed of the overture to the "Fingal's Cave," Mendelssohn; cantata, "Dieu, ne juge pas tes fils," by Bach, first audition in Paris, soloists, Jane Bathori, Emile Cazeneuve, Mme. Kierdorff, M. Bernard and M. Guilmant, organ; concerto, for violin, Brahms, first time here, played by Lucien Capet; Gabriel Fauré's "Shylock" being music incidental to the comedy of Ed. Harancourt, including a solo for tenor, sung by M. Cazeneuve, and heard for the first time; the concert concluded with the Saint-Saëns symphony, in A minor. Georges Marty was the conductor.

At the Lamoureux-Chevillard concert, "La Damnation de Faust," of Berlioz, again filled the bill, this time Gaétane Vicq, who was ill with the grippe, being replaced

by Jeanne Raunay, well and favorably known in the part of Marguerite, which she has repeatedly sung on previous occasions. The rest of the cast was MM. Fernand Lemaire (Faust), Fournets (Méphisto), Raulin (Brander); chorus and orchestra.

An interesting piano recital was given on Wednesday evening at Salle Erard by Maria Capocchetti, an excellent pianist, whose program included the Bach-Brassin Tocata; Beethoven's C minor sonata, op. 111; compositions



BROUSSAN, CO-DIRECTOR OF THE GRAND OPERA, WITH MESSAGER.

by Sgambati, Schumann, Chopin; concluding with a half dozen grand studies of Paganini-Liszt.

On the same evening, at the Salle Berlioz, M. J. Maquaire gave an organ concert, performing for the first time symphony No. 1, of A. Maquaire; G minor fugue of Bach and first rhapsodie, by Saint-Saëns; an allegretto, in F minor, by César Franck, and the andante movement from

Widor's fourth symphony, besides a finale by L. Vierne. MM. de Bruyne contributed violin soli, by Guiraud and Sarasate, and Arthur Plamondon, a young tenor, with a very agreeable tenor voice, was much applauded in an air from Reyer's "Sigurd," and Brahms' "Ständchen"; he also sang Beethoven's "Adelaide" and a pretty melody by Cesare Galeotti, the composer of "Anton."

A delightful sonata evening was given by the brothers Joseph and Jacques Thibaud, at the Salle Pleyel. The sonatas played by the two artists were: Op. 13, of Gabriel Fauré; one in F minor (op. 6), by Georges Enesco; an A major sonata of Mozart, and the well known opus of César Franck.

A sonata evening for piano and violin was given also at the Salle Berlioz by Mlle. Monduit and M. Pillitz; likewise four compositions were embraced in this program, three of them for the first time here. They were: Sonata, op. 77, Joseph Rheinberger; one in E minor by Enrico Bossi; suite No. 2, by Eduard Schütt, and the op. 2 sonata by Xaver Scharwenka. The impression made by their ensemble playing was that each performer had studied his individual part well—but that the two parts had not been studied sufficiently together.

Alice Ripper, at the Salle Erard, gave a piano recital, including in her program the second organ concerto (A minor) of Bach-Stradal; a string of Chopin pearls; pieces by Scarlatti-Menter, P. Juon, Schubert-Liszt, Tschai-kowsky, and the Liszt reminiscences of "Don Juan"—all of which selections won for her a gratifying reception.

At the Students' Reunion, Sunday evening, two talented singers, pupils of Karl von Steege, were responsible for the musical program. Alice Michot, gifted with a high, clear soprano voice and admirable execution, was heard in the airs from "Manon," and from "Lakmé," and with Arthur Plamondon in a duo, "The Lord is My Light," by Dudley Buck. With much taste and expression Mr. Plamondon sang the tenor arie from "Sigurd" and Mendelssohn's "Elijah," "If With all Your Heart," to which he was obliged to add an extra number. Rev. Mr. Shurtleff took "Life at Interest" as a topic on which to address the students.

Jane Noria, at her artistic studio, gave a delightful "thé musicale," at which her singing of "Isolde's Liebestod"; an entire act from Puccini's "Manon Lescaut," and other morceaux, was much enjoyed and enthusiastically ap-

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plauded. Signor Centanini proved himself an excellent accompanist at the piano. Among those present were the Comte and the Comtesse Avogli-Trotti, Comte Brunetta d'Usseaux, Mme. and Mlle. Ludwig, Prof. and Mme. Henri Dumartheray, Louise Dumartheray, MM. Laivree, Monti, Centanini, etc.

Charles W. Clark, as usual, is spending a part of the week in England. Wednesday evening he will sing at the Boosey ballad concerts in London and Thursday he will fill a salon engagement. Friday Mr. Clark will again be in Paris, for he sings that afternoon at the home of Mrs. J. J. Hoff. Mr. Clark will leave Saturday for Florence, where he appears on Monday evening next with the famous Cherubini Society of that city. In consequence of this engagement the artist has been compelled to relinquish several Paris engagements, arrangements having been made which will keep him in Italy for a fortnight after his appearance with the Cherubini Society. With this society Mr. Clark will give two Weber airs and a group of songs.

The wonder of Mr. Clark's winter program is that along with his almost daily engagements he does a lot of teaching. In fact, the number of hours devoted to his insistent pupils is greater than that given by many men who are teaching only. At the Académie Vitti Sunday night was heard Harold Butler, a splendidly equipped singer, whose work shows very plainly the imprint of Mr. Clark's artistic ideas.

Fendall Pegram, whose list of vocal pupils is steadily increasing, and who recently received his entrées to the Opéra, has just had a similar privilege extended to him for the Opéra-Comique by the director, Albert Carré. This is a privilege not easily obtained by foreigners.

It is proposed to honor Zola, Offenbach, Curie, De Wet and Waldeck-Rousseau by giving their names to some new streets in Paris.

Paris was startled for a few hours (says the American Register) by the news of the suicide of Fernande Devoyod, a young singer, who shot herself in the heart. Her father was the celebrated baritone, who died on the stage two years ago, and her godfather was the King of Portugal. Since her father's sudden death she had been in financial straits and unable to obtain an engagement. Again and again lately the poor girl declared she was tired of life. Before she committed the fatal act she dressed herself entirely in white, even to her shoes, and, lying on her bed, deliberately shot herself in the heart. A diary found on her table shows how keen had been her struggle to live.

THE MUSICAL COURIER will have already been informed by cable that Willy Schutz, brother of Félicia Litvinne, the great singer, and brother-in-law of Jean and Edouard de Reszké, died on board the steamship Lorraine, on his way back from New York. Mr. Schutz was a well known figure in upper Broadway, New York, and in musical circles generally of that city, as well as in Paris. For a time he had acted as manager for the De Reszkés, Mme. Nordica and others. The remains of Mr. Schutz were interred yesterday at Père Lachaise, the funeral services being conducted by Jean and Edouard de Reszké and other members of the family, in the midst of many friends of the deceased.

Janet O'Bryan, a talented singer studying in Paris, is

leaving this week with her mother for their Pittsburg, Pa., home, where she will remain several weeks before returning to resume her work here.

DELMA-HEIDE.

Helene Larle a Pupil of Madame Edwards.

Helene Larle, a young woman with the heritage of a brilliant soprano voice, which was found after several seasons of close study with that teacher of teachers, Etta Edwards, of 814 West End avenue, New York, has distinguished herself by her beautiful singing with a summer opera company which gave a most attractive repertory during the past season. Miss Larle is excessive in her tributes of praise for this wonderful teacher. She now has a repertory to be envied by one-half the singers of her age, and while she now has a position in one of the largest Eastern churches, her ambition is grand opera, for which her lovely voice and general equipment are admirably adapted.

Madame Edwards says of Miss Larle: "She is one of the most gifted and studious pupils I have ever had in



HELENE LARLE.

all my years of teaching. I really believe she will become a vocal heroine in art's history. Her voice has been cultivated with the most subtle toil, both on her part and mine."

Miss Larle, while having coached under distinguished European masters, will perfect herself further in the German "school."

Calvary Baptist Choir of New York.

The quartet and large chorus choir of Calvary Baptist Church, New York, the Rev. Dr. Robert Stuart MacArthur, pastor, which was organized last May by Edward Morris Bowman, now numbers 125 selected voices. At the regular Sunday services the choir, under the direction of

Mr. Bowman, shows that it is admirably trained, and that as a singing body is developing skill and musical enthusiasm, without which no choir can make artistic advancement.

Last Saturday evening twenty-six members of the choir received handsome gold badges as a reward for punctual attendance. At this meeting Dr. MacArthur made an address and presented autograph copies of his book entitled "Around the World" to each of the singers to whom badges had been given. The solo quartet of the choir, one of the best in Greater New York, includes Myrta French-Kurssinner, soprano; Bessie May Bowman-Estey, contralto; Theodore Martin, tenor, and C. Judson Bushnell, basso, all of whom have been re-engaged for another year, beginning May 1, 1907. The choir is vested in college gowns and Oxford hats.

Madame Heineck-Lloyd Teaching in the South.

Anita Heineck-Lloyd, who established herself as a vocal teacher in Richmond, Va., three years ago, is now recognized as one of the best equipped and most successful instructors in that section. Mme. Lloyd was unknown when she located in the old Virginia capital, but it did not take her long to become a leader among the musicians. Next fall Mme. Lloyd will open a studio in Washington, D. C., and at the same time retain her class of devoted pupils in Richmond two days a week. The pupils of this highly accomplished teacher are sought after for salaried positions in church choirs, and two of her students have succeeded in obtaining free scholarships—one at the Peabody Institute, of Baltimore, and the other at a conservatory of music in New York City. Gussie Reinhardt, who won the Peabody scholarship in competition with more than fifty applicants, has been pronounced a wonder with her easy trills and marvelously trained voice, the results of her studies with Mme. Lloyd for nearly two years. Ethel Hurd is the name of the young woman who has won the scholarship in New York, after studying for one year with Mme. Lloyd. Another pupil, Fanny West, holds two paying choir positions in Richmond with leading churches. Mary Lindsey, a splendid contralto, now studying with Mme. Lloyd, is holding the position of soloist in one of Richmond's largest Presbyterian churches. Mme. Lloyd's male pupils are waited for by some choirmasters in the South, because the directors know that only well placed voices are sent out from Mme. Lloyd's studio.

Mme. Lloyd has had many years' experience in Europe as well as America. She has sung in opera with Amberg and Neuendorff. She has also sung in oratorio, and has made concert tours with Teresina Tua, Georg Liebling and others. Abroad Mme. Lloyd has sung with Xaver Scharwenka and Eugen d'Albert. She holds certificates from such eminent masters in the art of singing as Désiré Artot de Padilla, Paris; Ferdinand Sieber, Berlin, and the veteran critic, Otto Lessmann, also of Berlin. Next season Mme. Lloyd expects to fill engagements, singing in musicals in Washington and vicinity in addition to her teaching.

Gabrilowitsch, Soloist for Volpe Symphony.

Ossip Gabrilowitsch will be the soloist at the second concert of the Volpe Symphony Society, at Carnegie Hall, Sunday afternoon, March 2. The pianist will play the Schumann concerto, and he will also conduct his own composition, entitled "Overture Rhapsodie," which is op. 6 of Gabrilowitsch's published works.

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She has a superb tone, big, sonorous, rich and wide in range.—The Sun.

There is a boldness in what Miss Schnitzer does, and a strength that does not spend itself altogether in virtuosity. Witfulness and beauty may both be discerned.—Evening Mail.

Miss Schnitzer's interpretation does not suffer in comparison with the performances by Rosenthal and Lhévinne. Better Bach playing has never been heard here.—Evening Post.

She has astounding power, and she wields it with an ease that is bewildering, and she has an exquisite daintiness and delicacy of touch.—Tribune.

In addition to her brilliant technique, she commands a singing tone, and a virile one, which has a certain admirable nobility.—World.



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She is a musician; she is also a poet. It is not extravagant to say that Miss Schnitzer is indeed an extraordinary apparition in the world of pianists.—Herald.

Musical feeling, earnest and deep, is shown by the young woman, whose equipment for her chosen profession is of a high order.—Globe.

She not only startled and delighted her hearers by her brilliance and power, but won her way into their hearts by the spontaneity and the intensity of her emotional expression.—American.

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ON THE ACCOMPANIMENT TO THE VOICE.

BY DR. OTTO NEITZEL.

(Translated from the German by Theodor Bohlmann.)

In the blissful days of old, when the polyphonic art did not exist and there were no chords, the accompaniment to the voice was an exceedingly simple matter, limited, practically, to giving the singer the proper pitch and keeping him in it; such as is nowadays the task of a violinist or reed organ player behind the scenes when a chorus has the fatal inclination to deviate from the path of virtue. In most cases singer and accompanist were the same person. In spite of the fact that polyphonic art had been discovered in their time, the troubadours, minstrels and mastersingers did not need any special accompanist, but furnished with their own hands what little was to be done in this line; thus Wagner, in accordance with history, lets his Tannhäuser, Wolfram, Walther, Biterolf and Beckmesser play for themselves, notwithstanding how much he modernized these accompaniments.

That circumstances are essentially changed was brought about less by the monks' discovery of polyphony in the year 1000 than by the progress of instrumental music since 1600. Inspired by the ideas of the Renaissance, the lovers of music tried to find the old Greek drama, but actually did find opera in its embryonic state; they encountered something not unlike our modern "speech song"—i. e., the musical imitation of the speaking voice, or of declamation in speaking. True, the inventors of this so called "arte nuova" recruited themselves from the opponents of polyphonic art, which had rushed into the slavery of counterpointism to such a maddening degree that the main thing, "melody," seemed grown over and hidden by the polyphonic ornamentation, like Sleeping Beauty by the thorn hedges. Nevertheless, there was no possible riddance any more from polyphonic music; it had become a necessity, but was cultivated on a more moderate scale, being used when the dramatic expression of the music seemed to require it, and not to such an extent as to suffocate the melody. The salient point at this period, in the relation between voice and accompaniment, was found in the fact that the accompaniment, though molded after the pattern of the voice part, commenced already to show some independence. The singer, when he had to act in a drama, could not possibly be his own accompanist any longer (with the sole exception of the few cases where he had to play an instrument on the stage), and thus the playing of accompaniments became a practical specialty of the art.

The development of the manufacture of musical instruments favored the development of instrumental art, which

in turn brought about a steady growth of vocal virtuosity. No wonder, therefore, that this equal improvement in the technicalities of the instrumental and vocal arts stamped also the accompaniment as an independent means of musical expression! To what degree may be more clearly defined by comparing the relation between accompanist and singer to that between vassal and feoffee in the Middle Ages; the vassal was bound by contract to follow his master in war, but had the privilege, practically, of carrying out the feoffee's thoughts according to his own judgment. Take, for an example, the aria "Total eclipse, no sun, no moon," from "Samson," by Handel; the accompanying orchestra here makes the start, preceding the voice like the dawn the day, as pathmaker, as awakener of the poetic sentiment, as the rod of Aaron brought forth the well of water, thus the orchestra here pours out a stream of melody. Everything that the voice reveals later on by words is first announced by the orchestra in the peculiar style of its own; without the interpretation by words, but by the polyglot eloquence of the chorus of its instruments. The accompaniment thus creates an anticipation of intense interest, and displays a mixture of altruism and egotism—i. e., most devout subjectiveness on the one hand, by keeping exactly within the tracks of tonal cadence and sentiment which the voice chooses for its path later on, and most independent manifestation of its own life strength on the other hand by giving a test of its full power of expression within the limit of these tracks. As soon as the voice enters, however, the accompaniment dwindles down to a shadow, and only here and there, in fit places where it does not molest queen voice, a little motive or phrase or counterpoint rushes by, to prove the accompaniment's ever awake interest in whatever fate seems to befall the part of the voice. Occasionally the voice requires some rest, in order to prevent overtaxation; also, then, precious things are to be enjoyed in moderation; the accompaniment has again a chance to assert itself in an independent manner, no longer for the purpose of preparing sentiment and logical structure, but for continuing and confirming the same, and of heralding what is to follow. At the end the accompaniment finally brings everything to the point of rest; it echoes out the sentiment and lets it disappear.

This example furnishes us the prototype of the modern song with accompaniment as it still is customary; everything, from Mozart's "Violet" down to Reger's "Aeolian Harp," Wolf's "Homesickness," Strauss' "Dream Through

the Dawn," are only modifications of this fundamental form. The importance and independence of the accompaniment is easily understood from this, and it is not necessary to study separately the branches of orchestral and pianistic accompaniments, since the piano faithfully adopts all accompaniments of the orchestra.

It is true that in shallow songs the accompaniment is degraded to the role of a slave, without any right as to free will in relation to that gorgeously overdressed lady "voice"; it is also true in our days of "speech songs," which often exclude all melody formation, that the accompaniment oversteps its limits by forcing itself upon the voice in an inconsiderate and obstreperous manner, like a servant girl trying to outshine her mistress in dress; but the accompaniment is never more beautiful and perfect than when it prepares the work of the voice, then takes up its thread in places and finally echoes it out. It also characterizes picturesquely certain occurrences or situations of the poem. In Mozart's "Violet" it depicts the young, merrily chanting shepherd girl, how she trips along gracefully; in Schubert's group from the "Tartarus" it represents vividly the ghastly approach of those dread specters; and the number of songs is legion where the accompaniment imitates the motion and sound of the spinning wheel, of the cradle, and of flowing water.

No sooner has a new nuance in the treasures of musical expression been found, no sooner have new chord connections been discovered, new mixtures of sound been invented, than the accompaniment avails itself of these novelties; but, mark this well, always keeping within the tracks of that normal scheme.

It is not difficult to deduct from this characterization of the accompaniment the rules which a good accompanist has to follow. The scantier the accompaniment, the easier its execution. But it is evident that even the Handel aria we mentioned before requires a firm and sympathetic musician as accompanist. In Bach's aria from "St. Matthew's Passion," "Erbarme Dich," the accompaniment becomes more complicated by the addition of a violin obligato, to which has been attributed a role far superior to a mere accompaniment, as it appears nearly co-ordinated to the voice. If, in this instance, the term accompanying still can be used, it will be here the artistic task of the violinist to catch up all elements of musical and poetical importance to be found in the voice part and, moreover, to exert an inspiring influence on this voice part. As a rule, there is noticeable in such cases a peaceful competition in the cult of the beautiful, and the man at the conductor's desk, in superintending it all, has but to watch that this competition results in a harmonic effect, avoiding undue prominence on either side.

Now, we must also mention what the task of that older class of accompanists was, since they have been immortalized by Menzel's famous picture representing Frederick the Great playing a flute solo. Of course, what suited the flute suited the voice, and the manner of accompaniment was practically the same for both. It consisted of the

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basso continuo, which generally was played by several, and which represented a kind of unending melody of the bass and then of the cembalist. He was the principal figure in it all; he had to read the chords from a figured bass part, and had to fit them to the voice or to the solo instrument. It can easily be imagined what profound musical knowledge, what presence of mind, what taste and what gifts of adaptation were required in this office, which at the court of Frederick the Great was entrusted to Philipp Emanuel Bach. The more the bass part lost in importance, and the more the musical art entered into the solar circle of the musically beautiful, the more the figured bass lost in popularity; and since about 1750 the composers have written down all the notes which are to be executed; the cembalist died and made room for the modern piano accompanist, whose qualifications we will now characterize.

Since Schubert, the song composers do require that the accompanist be a highly gifted pianist. Schubert, Schumann, Franz, Brahms, and more so, Jensen, Wolf and Richard Strauss, have made the most extensive use of the technical possibilities of the piano. However, the technical abilities of the accompanist must be dwarfed by the delicate shadings of his touch; only thus is he enabled to reproduce the color of the sentiment, and to adapt himself to the individuality of the singer in all the stages of his dynamics. He must be a sight reader equal to Saint-Saëns, for, as matters stand nowadays, he will only, in the rarest cases, have time for studying the accompaniment; one sole rehearsal must suffice, and sometimes not even that can be arranged for, and then he must read at sight before the public. This borders on public nuisance when it comes to songs like Schumann's "Aufträge" or the "Hymnus" by Strauss, because the accompanist has not only to read his own part, but to keep the voice part continually before his eyes in order to be ready for all sorts of surprises in the shape of retardations, accelerations, breathing stops, and other pauses caused by passionate or capricious interpretations. He must know no higher ambition than to help the voice part, by the manner of his accompaniment, to create the profoundest possible impression. (There is a concert agency which even makes it a law for lady accompanists to appear in high neck and dark dresses.) He must not make a show of his virtuosity, in the introduction and in the interludes, as such might darken the light of the singer; he must act John the Baptist, who announces the Messiah, and when he comes shows him an unlimited amount of devotion; he must have fine ears and must understand so much of singing as to be able to hear the coming of the single syllables, and thus to bring in his own chord "needle sharp" on the word, without lagging or anticipation; he must be "noble, helpful and good"; he must call a young lady singer's attention to the steps of the estrade (if she is still inexperienced) so that she will not stumble; if she falls from the pitch he must give her the note, not by pounding indignantly on his piano, but in a discreet manner, so that the public will not notice it; if the singer skips a measure or two, he must also skip cheerfully, and

dare not make any mention of the fact later on; if he performs before the royal court, he must not forget his chapeau claque, and must put his white gloves therein, because sometimes also he is spoken to, yes even decorated by, his majesty.

If he comes up to all these requirements he may entertain the ambitious hope of approaching a Nikisch or a Schuch, in especially happy moments.

ROSENTHAL IN BIRMINGHAM, ALA.

BIRMINGHAM, Ala., February 20, 1907.

The great Rosenthal played here, at the Jefferson Theater last week, and musicians are not yet through talking of the phenomenal art of the pianist. It is predicted that if Rosenthal ever comes to Birmingham again he will have even a heartier welcome than that extended to him on this visit.

Reed Miller, the tenor, whom Birmingham claims as a former resident, sang at a special song service recently at the Church of the Advent. He was cordially received.

A successful concert earlier in the month, for the benefit of St. Andrew's Episcopal Church, enlisted the co-operation of Carolyn Lunn, soprano; Mrs. W. J. How, pianist; Clarence Klench, 'cellist, and T. V. Boardman, baritone.

Laure Mehrtens, a German-American pianist, gave a recital a fortnight ago at the High School, under the auspices of Pelham Chapter of the United Daughters of the Confederacy.

The Music Study Club made Bach the subject at the last meeting, with Mrs. J. W. J. Adams. The club had the assistance of Miss Schoolar, and her pupil, Ila Nunnally.

The monthly musicales by Calman's Orchestra, at the Country Club, are still proving attractive to the members and their guests.

Good Music Heard in Pittsburg, Kan.

PITTSBURG, Kan., February 20, 1907.

Lovers of the divine art heard some good music at LaBelle Theater on February 14. The artists and students who united in the program were Olive Blair, piano; Miss Colfax, piano; Mrs. Albert H. Greef, piano; Mrs. F. A. Miner, soprano; Otto Booker, tenor; Jan A. van den Beech, 'cello; Frank S. Botefuhr, viola; Hugh H. Porter, violin, and E. H. Botefuhr, violin. The program included a Spanish quartet, for piano, violin, viola and 'cello, and numbers by Heritte Viardot, and numbers by Liszt, Gounod, Godard, Handel, Haydn, Chaminade, Goltermann, Schytte, Schütt and Mendelssohn.

Müller von Ocker's opera, "Die Nixe," based on Baumbach's story, "Des stählerne Schloss," was produced with success at the Bremen City Theater.

MUSIC IN NEW HAVEN.

NEW HAVEN, Conn., February 20, 1907.

The New Haven Symphony Orchestra, with Horatio Parker, conductor, gave a program of unusual interest yesterday afternoon. William E. Haesche, of the Yale Musical Department, presented for the first time his symphonic poem, "The South," which he conducted himself. The work shows a strong advance over any of his previous creations. Sigismund Stojowski played the C minor piano concerto of Saint-Saëns in masterful style. His technical resources are strongly developed. He met with demonstrative approval. For an encore he played "The Legend," by Paderewski, captivating his hearers. The Schumann C major symphony, "Dream Children," Elgar, and "A Faust Overture," by Wagner, completed the program.

Harry B. Jepson is giving a series of Monday afternoon organ recitals at Woolsey. They are much appreciated and well attended. Frederick Maxson, of Philadelphia, gives a recital March 4; S. Archer Gibson, of New York, March 18; Dr. George W. Andrews, professor of organ and composition in Oberlin Conservatory of Music, March 25, and Prof. Horatio Parker, of Yale University, April 18.

The Faculty Trio—Stanley Knight, piano; Isidore Troostyck, violin, and Leo Schulz, 'cello, was one of the musical treats of the season.

Pearl Young, soprano of the First Baptist Church, after a successful debut of four weeks in vaudeville, has been engaged by the Shuberts for a new opera by De Koven.

Among the best things the Shubert Bros. have brought to their Hyperion Theater this season are the "Blue Moon" and "The Girl From Vienna."

The Dorscht Lodge Sunday concert was an enjoyable affair and had for its soloist Emma Gleason, who sang the "Mad Scene" from Lucia. She is a pupil of Georgio Sulli.

The Bostonia Sextet Club, with Katherine Melley, soprano, gave a delightful concert at the College Music Hall recently.

The Troostyck Quartet, composed of Professor Troostyck and his three talented children, gave an excellent concert at Davenport Church last week. Agnes Chopourian, soprano, of Hartford, assisted.

One of the many musical treats Hartford has enjoyed this season was the piano recital by Ossip Gabrilowitsch, which brought the elite of the capital city to Unity Hall last Monday. The artist played superbly.

LEOPOLD.

The new opera, "Il Pane altrui," by Giacomo Orefice, on a libretto by Orvieto, was produced last month at the Fenice of Venice, but without success.



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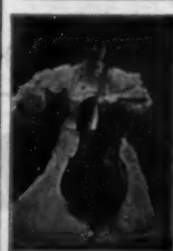
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WEEK IN NEW YORK.

Wednesday evening, February 20, "Dinorah," Manhattan Opera House.
 Wednesday evening, February 20, "Faust," Metropolitan Opera House.
 Wednesday evening, February 20, piano recital by Birdice Blye, National Arts Club.
 Wednesday evening, February 20, piano recital by Marie Silberfeld, Mendelssohn Hall.
 Thursday afternoon, February 21, organ recital by Moritz Schwarz, Trinity Church.
 Thursday evening, February 21, concert by the Boston Symphony Orchestra, Olga Samaroff, piano soloist; Dr. Carl Muck, conductor, Carnegie Hall.
 Thursday evening, February 21, concert by the Marum Quartet, Cooper Union Hall.
 Thursday evening, February 21, concert by Madame Sembrich, assisted by the string section of the Russian Symphony Orchestra, Baptist Temple, Brooklyn.
 Thursday evening, February 21, joint recital by Eduard Dethier, violin, and Alfred Malkin, piano, Mendelssohn Hall.
 Friday morning and afternoon (Washington's Birthday), "Parsifal" (special performance), Metropolitan Opera House.
 Friday afternoon, February 22, "Carmen" (special performance), Manhattan Opera House.
 Friday evening, February 22, "Cavalleria Rusticana" and "I Pagliacci" (double bill), Manhattan Opera House.
 Friday evening, February 22, "Madam Butterfly," Metropolitan Opera House.
 Friday evening, February 22, concert by the Boston Symphony Orchestra, Madame Samaroff, soloist; Dr. Muck, conductor, Baptist Temple, Brooklyn.
 Saturday afternoon, February 23, concert by the Boston Symphony Orchestra, Gabrilowitsch, soloist; Dr. Muck, conductor, Carnegie Hall.
 Saturday afternoon, February 23, "La Traviata," Manhattan Opera House.
 Saturday afternoon, February 23, "Tristan and Isolde," Metropolitan Opera House.
 Saturday evening, February 23, "Lucia di Lammermoor" (popular prices), Manhattan Opera House.
 Saturday evening, February 23, "Faust" (popular prices), Metropolitan Opera House.
 Sunday evening, February 24, special rehearsal of opera at the Manhattan Opera House, in place of the usual Sunday night concert.
 Sunday evening, February 24, operatic concert, Metropolitan Opera House.

Sunday night, February 24, concert by Pryor's Band, Hippodrome.
 Monday afternoon, February 25, song recital, by John Braun, Mendelssohn Hall.
 Monday evening, February 25, "Rigoletto," Manhattan Opera House.
 Monday evening, February 25, "Manon Lescaut," Metropolitan Opera House.

Denver Hears Rossini's "Stabat Mater."

(By Telegraph to THE MUSICAL COURIER.)

DENVER, February 13, 1907.

Louise Ormsby, Boston soprano; John B. Miller, tenor, and Arthur Middleton, basso, both of Chicago, and Mrs. W. J. Whitman, contralto, were the soloists at the performance tonight of Rossini's "Stabat Mater," with Trinity Choir. Each sang superbly, and achieved a notable success, in the best presentation of the work ever heard in Denver.

McKNIGHT.

Katharine Goodson a Pianist of Subtle Charm.

Katharine Goodson, the English pianist, who made such a phenomenally successful debut with the Boston Symphony Orchestra, under Dr. Muck, January 18 and 19, has been strengthening the remarkable impression she then created by her performances elsewhere since. She has just appeared as soloist, in the Liszt E flat concerto, with the Pittsburgh Orchestra, under Emil Paur, at Northampton and Springfield. Her extraordinary technic, her compelling magnetism, her solid musicianship and her natural and developed virtuosity have captivated the great audiences at every appearance. To the thoughtful mind the question at once comes, "Why is this?" Why is it that her hearers are so deeply moved? Other pianists may stir you; or dazzle you, or fill you with wonder, admiration or interest; but how often is it, or rather how seldom, that a pianist appears who causes you to forget all else except his or her art; who, like Orpheus, compels you to instinctively follow and to lose, as it were, your own volition and to irresistibly bend to the influence of another? Rarely does this happen. It was so in the case of Liszt—so in the case of Paderewski. There is some subtle, potent, intangible, indescribable charm which alone can do this; some psychic force, some controlling influence; people listen and are convinced. They yield willingly and eagerly before such a power. In the personality and the playing of Katharine Goodson this great quality surely is. Will you call it temperament? Hypnotic power? Some occult influence radiating from her and permeating here, there and everywhere? Call it by whatsoever name you may choose, the fact is, it is there. Equipped with a splendid technic she surely is; endowed with a musical nature she also cer-

tainly is; by study and work she has assuredly made much of her natural gifts; but so have others done—still they do not captivate. There is some rare quality which she possesses and which Liszt and Paderewski possessed which works its spell upon you and which entrances you. You are lifted to heights you seldom touch; you are raised, as it were, out of yourself. It was this which made Arthur Nikisch say to Miss Goodson: "I have known many artists in my life, many soloists; but the true musician-artists I can count on the fingers of one hand: Ysaye, Paderewski, etc., and to these names I now add yours, Miss Goodson."

Bateman and Parlovitz Arrive and Depart.

Alys Bateman, the English soprano, and Eduard Parlovitz, the English pianist, arrived in New York Tuesday evening of last week from a tour, and the next day they sailed for Liverpool on the steamer Majestic. These two clever artists had just completed a most successful concert tourney of fifty concerts in Canada. While in Ottawa they were entertained by their Excellencies Lord and Lady Gray at Government House. Miss Bateman will sing by royal "command" the end of March before their Majesties the King and Queen of England. Next season these artists will return for a tour, accompanied by one of England's noted 'cellists.

Whitney Tew at Wells College.

Whitney Tew, the basso, from London, gave a song recital at Wells College, at Aurora, on Cayuga Lake, N. Y., on Monday, February 18. The list of songs included numbers by Mozart, Paiesiello, Verdi, Hartmann and Brahms. Mr. Tew was received with overwhelming applause, and was compelled to repeat several of his numbers. At the conclusion of the program, the fair students accorded an ovation to the singer.

Huhn Will Give a Concert.

Bruno Huhn will give a concert at Sherry's Monday afternoon, March 4, assisted by Edith Chapman-Gould, soprano; Francis Rogers, baritone; Paul Kefer, 'cellist, and Charles Schuetze, harpist. The program will include a number of Mr. Huhn's songs.

In addition to Strauss' "Salome," the Royal Opera House at Budapest will present Abranyi's "Monna Vanna" (text by Maeterlinck), Butykay's "Hannele" (text by Hauptmann), Carl Goldmark's new "Winter's Tale" (Shakespeare).



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 Sunday, 3, Matinee and Evening—Light Guard Armory, Detroit, Mich.
 Monday, 4, Evening—Light Guard Armory, Detroit, Mich.
 Tuesday, 5, Evening—College Auditorium, Ann Arbor, Mich.
 Wednesday, 6, Matinee—Post Theater, Battle Creek, Mich.
 Wednesday, 6, Evening—Academy of Music, Kalamazoo, Mich.
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TALES FROM GRAND OPERA.

"Mignon."

Mignon was the daughter of an Italian marquis, and was stolen from her home in infancy by strolling players. Her father, giving up his palatial home, wandered, half demented, over the country, in search of his child. He at length came upon a band, having with them, as one of their attractions, a little girl dancer. Attracted by the child and forgetting his home the old man joined the troupe, adding his talent as violin player to the wits of the little company. The little girl was overworked and not always well treated. With cruel whip the master compelled her to dance when too tired to stand, speaking to her in terms anything but polite. When in a little village in Germany a young man, witness of this unkindness, took the old man and the girl away from the strollers, paying them a sum for release. The favorite of the young man at this time was a young and pretty actress, of kind heart, but much vanity. In kindly impulse she, too, aided in the release of the captives. With the gratitude that Mignon felt toward this pretty creature was mingled a sullen sort of jealousy, for, naturally enough, her lonesome fancy was captured by the handsome young gentleman who had been gallant and generous toward her. She suffered much from this, all the more that the young man, generous and modest unconsciously, had no idea of this feeling. Withal imagining, his heart wholly taken by the pretty actress, he paid no attention to the new girl. They became acquainted gradually, however, sang songs together, and talked of their peculiar fates, he, too, an orphan.

Finally, jealousy passing civilized bounds, this young girl had the old man set fire to the theater in which the more fortunate lady was receiving applause and bouquets from the man she loved. Fright and remorse overtaking her at sight of the place on fire, she ran into the midst of it herself, and was saved by the young man. By this act he became aware of a very strong interest in the poor child, and began to show it, till, in turn, the other girl became the jealous one. Meantime they all found themselves "touring" Italy, and there came upon the castle or chateau once owned by the old man. Recovered under kind treatment he recognized and prepared to take possession of it. In roaming over this old house the girl, Mignon, came upon certain childhood treasures, souvenirs of a mother's love, and thus stirred, called to mind her babyhood, which disclosed her identity, and made her the long lost heiress. The people of the country adopted them both, including the young man, who soon became son-in-law of the restored marquis and husband of the girl he befriended. The pretty actress was easily consoled, and married another admirer, so all lived happy ever afterward. Wilhelm Meister was the name of the young man, Lothario that of the father, Philine of the pretty actress.

It is not stated by what means real estate sharks were avoided, bribed or otherwise put out of the way in regard to this valuable piece of property. The story is tame and old fashioned anyway, but as no one hears the words of

an opera, and as attention is taken up listening to airs people have learned from aspiring vocalists elsewhere, it does not matter. This idea that a person's future must be mortgaged to a past gratitude is a source of much trouble in this world. Why cannot people be satisfied with the one payment of this onerous debt. It seems that all other debts in the world may be paid save that of gratitude. For this there is no acquittal. It must hang like a millstone forever round one's neck. And why?

"The Magic Flute."

The Magic Flute was a flute given to a young man by a lady whose daughter had been carried off by a high priest because he was a high priest. The slender instrument was the slender thread by which the girl was to be wooed back to her home. This obliging young man (a prince, by the way) was joined in his search by a remarkably funny fellow, to whom was given a string of magic bells. These two musical instruments were to aid the cavaliers in their perilous effort, by removing obstacles and obviating dangers. It is not stated by what right of justice the flute has been immortalized in this Mozartian history, while the other member of the orchestra, perhaps quite as useful, if not more so, does not appear, even in "small print," however.

Arriving near the place where the girl was supposed to be, the messengers found things even worse than they expected. The young lady was in danger of being compromised by the assiduities of a negro. By aid of the magic flute they rescued her, and by aid of the two instruments in full blast, they succeeded in stirring up the lethargic old priest to punish the negro for his misplaced attentions. Further belled and fluted, the holy man consented to renounce the girl to the young man's care, provided that the two be made to pass through all sorts of fiery trials, to test their constancy. This they did, first separately, then together, and having bravely overcome, were united.

This sequel was not, however, at all arranged for by the loving mama. She wanted her daughter back in order to be a companion to her present days, the staff and caretaker of her declining years. To have her go off happy with a lover leaving her, was no part of her anticipations. To whom did she apply to aid her in getting the daughter away from the flutist? The negro. Imagine! Even the priest knew better than that, when told. Happily this dark plot was foiled. The lovers escaped together out of harm's way and lived happy ever after.

It should be said, in justice to the clergyman, that the stealing of the girl from her mother was with missionary intention. The mother, it seems, was not an angel of light for any daughter. It may, too, be suggested, that in just honor the young musician had no right to appropriate the daughter to himself, as his rescue of her was a condition of his being himself rescued from great peril. He should have returned the young lady to her mother, no matter the color of the latter's mentality. The old lady was uncompromising in her strenuous desires to have

the priest killed, even disturbing her daughter's devotions with propositions to that end. In connection with this score was the first use of the phrase, "He's a bird," the jolly companion of the prince-rescuer insisting upon being arrayed solely in a costume of feathers. Pamona was the name of the girl, Tamino the lover. The mother was called the "Queen of Night," and has bequeathed us some superb lyric arias. Papageno was the feathered youngster.

FANNIE EDGAR THOMAS.

Felix Hughes with Melba.

The following notices give evidence of the gratifying enthusiasm which has been greeting Felix Hughes in his recitals everywhere:

It was, of course, Melba night, and the audience had come to hear the great prima donna, but song mistress that she is, she was forced to divide at least part of her honors with those artists who assisted her. They were not merely foils for the great singer, but people of exceptional ability, masters and mistresses of their particular art. Mr. Hughes' baritone voice was a beautiful one, full, clear, sure and well handled. The seven songs assigned him were rendered in a delightful way. "Il Neige" and "In the Heather, My Lads," were particularly charming, and were given with true spirit. "Love's Springtime," "Forever and a Day" and "Memory" were excellently given, with perfect technic and tone shading.—Portland Daily Advertiser.

Mr. Hughes' songs included selections from Faure, Bizet and Debussy in the first group, and songs in English by Hammond, Mack, Park and Lohr in the second. Mr. Hughes displayed a careful technic and artistic intention. His rendition of Park's "Memory" was perhaps the most effective, and was heartily applauded.—Portland Daily Eastern Argus.

Madame Melba and her acceptable company were heard by a great audience. The united number for harp, piano and flute was followed by the appearance of Mr. Hughes, a newcomer to Portland audiences. His rich baritone voice at once commended itself to favor.—Portland Evening Express.

On the anniversary of the death of the famous singer, Gabriele Krauss, the cemetery of Mont Parnasse, in Paris, received a noble work of art, in the form of bronze palms, by the sculptor Curillon. The artist scorned any payment for the monument, and the sum with the rest of the funds raised will be devoted by the niece of the deceased, Clara Gurtler Krauss, to the Institut des Arts as the basis for a Gabriele Krauss fund.



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HOTEL CECIL,
LONDON, February 13, 1907.

Several reviews of Bertram Shapleigh's "Three English Songs" have recently appeared in some of the English papers, among them being the Weekly Telegraph, the Birmingham Mail and the Newcastle Weekly Chronicle. All the reviewers agree as to the high level of artistic excellence of these songs, which, by the way, made a sensation the other day at Bath. The attention of artistic vocalists is called to them, all who take their art seriously being advised to make acquaintance with them. The accompaniments, while a prominent feature, are never aggressive, but follow the style and spirit of the words admirably. Mr. Shapleigh is busy at present correcting proofs of a larger work that will be produced at a concert during the coming "season."

A specialty of the Barns-Phillips concerts is that the programs usually contain some new or little known work. At the last concert, the third of the present series, a sonata in G for violin and piano, by J. D. Davis, was one of the novelties, the other being MacDowell's "Keltic" sonata. The sonata was played by Ethel Barns and Agnes Winter, the latter being the soloist in MacDowell's work, which was well received by the audience. Florence Monteith sang the "Ballatella" from "Pagliacci" and Charles Phillips was heard in Dora Bright's "Jungle Songs," words by Rudyard Kipling, being accompanied by the composer.

The programs of the Bach Choir are always of musical interest, and the one given last week was no exception to the rule. The Bach number that opened the program was the Sanctus in D for four part chorus and orchestra, but the chief interest of the evening was Sir Hubert Parry's "Sinfonia Sacra," sung for the first time. The soloists for this work were Marie Stuart and Dalton Baker, the latter having sung the bass part previously, it is understood. The soloists and composer were called out at the close. There was also the choral fantasia of Beethoven, with Richard Buhlig at the piano. Dr. Walford Davies conducted.

Strauss' E flat sonata for violin and piano was played last week by Hans Neumann and W. H. Thorley at their concert. Beethoven's "Kreutzer" sonata was also on the program, and the two played a ballade by Mr. Thorley. After the Bach chaconne, Mr. Neumann was recalled several times.

Feilding Roselle, who has been singing in many private musicales, at homes and in drawing rooms, will give her own recital early in the season. Kirk Towns, an American baritone, now residing in Berlin, will assist, with Mr. Kaun, the composer, at the piano. Several of this composer's songs and other works will be heard.

The Hans Wessely Quartet has just given its third concert of the present series, the program including three representative quartets, Brahms' C minor, Beethoven's B flat

major and Haydn's D major being played. This quartet plays with much delicacy and refinement of tone and execution.

The Royal Academy of Music was closed on Thursday last as a token of respect to the memory of Thomas Threlfall, its chairman, who was buried on that day at Wendover. Mr. Threlfall's connection with the Academy was begun twenty years ago, and he was chairman of the committee of management for eighteen years. In 1901, at the annual prize distribution, Mr. Threlfall was presented with a loving cup on behalf of the entire Royal Academy of Music, the directors, committee, professors, students and official staff.

There was trouble at the Stock Exchange Orchestral Society's concert last week. It seems that the Philharmonic Orchestra still uses the high English pitch, which became obsolete years and years ago, so when it came to singing songs in a key two-thirds higher than the one accustomed to, Plunkett Greene, being taken unawares, was obliged to forego Sir Charles Stanford's "Five Songs of the Sea." He, however, substituted some Irish ditties by the same composer in their place. It is hoped that this incident will cause the Philharmonic to change their pitch to the one in general use.

At the Shakespeare Theater, Clapham Junction, "Nigel," a two act opera, words by Percy Pinkerton, music by Stephen Phillips, was performed for the first time in London. The audience seemed to enjoy the music and encored several numbers.

It may not be generally known that the Philharmonic Society played Mendelssohn's "Hebrides" overture for the first time in May, 1832, and at the first performance of their ninety-fifth year, which took place last week, this overture was again played. Mendelssohn presented the score of the "Hebrides" overture to the Philharmonic Society, who in turn presented the composer with a piece of plate.

Emil Sauer was the soloist at Albert Hall last Sunday afternoon. There were two concerts on Sunday at Queen's Hall, Sir Charles Stanford conducting in the afternoon, the evening being given over to the Sunday League.

At the Concert Club, last Sunday afternoon, Marion Harrison was the soloist, in Saint-Saëns' concerto, in A minor, for violoncello. As a novelty the program contained an "Aubade," for orchestra, by Cyril Scott.

Louise Lablache, daughter of the famous Mme. Lablache, has decided to settle in London, and will soon open a singing and dramatic school.

Lieut. E. C. Stretton, director of the Naval School of Music, at Eastney, has just been appointed conductor of the Royal Artillery Band.

The National Welsh Festival is to be held at St. Paul's Cathedral on St. David's Eve, February 28.

The second concert in the series now being given in the James Henry Peters chamber concerts is to take place on Saturday afternoon. These concerts are under the patronage of the Princess Christian of Schleswig-Holstein and the

Crown Princess Marie of Roumania. On Saturday the assisting vocalist will be May Currie. The members of the quartet are Irene Penso, Paul Ludwig, Alfred Hobday and James Henry Peter. They are given under the management of T. Arthur Russell.

The musical given at 40 Queen's Gate Gardens on Monday afternoon—the residence being lent by the Dowager Countess of Limerick—served to introduce Miss Nepveu and Netta Lynd. This was the first appearance of these young vocalists in London, being introduced by Fanny Puzzi. Miss d'Auvergne Upcher, Mme. Conti and Signor Vail were other vocalists who took part in the program. Signor Tosti accompanied Mme. Conti in the two songs she sang. The Barbirolli Quintet played some numbers and Signor Vannucini was at the piano.

Ransom Taylor was assisted in her annual concert, of which her part consisted of recitations, by Margaret Cooper, Juliet Capron, Ward Cowdery, Jean Schwiller and Dr. Markham Lee.

The appearance of Blanche Marchesi at a concert is always an occasion of interest. She is a great favorite with the public, and her singing is received with enthusiasm. Her name on a program insures interesting music, artistically sung, and those who heard her recently at Albert Hall will not soon forget her altogether delightful rendering of "The Nightingale." The other day she sang at Brighton (in fact she is singing at so many places recently that it is difficult to enumerate them all), and on her program were two songs by an English composer, "Baby Clover" and "Crossing the Bar," both by Charles Willeby. These are favorite songs with Mme. Marchesi and are often on her programs. Just before Christmas, Mme. Marchesi was away on an important tour on the Continent, a tour that deserves to be spoken of even at this time. During her visit to Berlin she gave her own recital in Beethoven Hall, making a success that may be described as sensational. A day or two after this recital she appeared in Hannover, for the first time, singing at one of the Lutter subscription concerts. It was at this concert that she sang an air of Schubert's with clarinet obligato and had the pleasure of being accompanied by a wonderful player, Herr Schubert, such an one as she had never before heard, and he played magnificently, both in style and sentiment.

At her own recital in Berlin the enthusiasm was beyond expression. A greater part of the program had to be repeated, and the "Cuckoo," by Liza Lehmann, was encored three times, so it was sung four times by Mme. Marchesi. An English song, sung in English, was also greatly applauded. At the end of the program all the young girls in the audience thronged to the platform, and twenty or thirty times Mme. Marchesi was obliged to run up and down the stairs that lead from the artist's room to the platform, until it was impossible to respond again to the demands upon her.

The Empress of Germany commanded her to sing at the Neues Palais (Wildpark), where her program consisted of an air from "La Tosca," Puccini; "Chère Nuit," Bachelet; a song by Hausegger, "Sne," "Sigurd Lie," "Polly White," Dr. Arne; "The Cuckoo," Liza Lehmann; "Nymphs et Sylvains," Bemberg; "Wiegenlied," Taubert; "L'Été," Chaminade; "Niemand hat's gesehen," Löwe; air, "De la mere Bobie," Monsigny, and "Der kleine Vogelsänger," Taubert.

As it was a family party, there were no printed programs. The grace and kindness of the Empress were overwhelming. Between the numbers the Empress conversed with Mme. Marchesi. Princess Leopold, the Empress' sister, and the little daughter of the Empress were interested listeners and expressed their appreciation of the songs. Mme. Marchesi was presented by the Empress with a beautiful jeweled souvenir.

When Mme. Marchesi sang at Warsaw, Poland, the city was under martial law, the streets were full of soldiers, and escorts of guards were provided for officials and important persons. Guns and cannon abounded in the streets, but in spite of all this warlike appearance, she received a splendid reception when she sang with the Philharmonic Society. The hall was crowded, and the public was enthusiastic—so were the critics. It was, indeed, a tour long to be remembered, winning fresh triumphs as it did for Mme. Marchesi.

At the Teatro Municipale, Milan, Italy, Marie Huette has just made her debut as Santuzza in "Cavalleria Rustica."

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cana." There was present an audience of over 3,000 people, and it is said that this young singer made one of the most brilliant debuts ever seen in Italy.

Assisting Miss Macdonald Martin in her recital the other evening were Florence Castello, vocalist, and Joseph Schofield, cellist. Miss Macdonald Martin's recitations were much enjoyed.

Mme. Nevada, who is at present in Holland, is engaged with the Italian Opera for a few special performances. She recently sang "Mignon" at the Thalia Opera, with enormous success, and "Traviata" produced just as great a success and sensation as did the "Mignon." Her life size portrait that Herbert Sidney painted of her in the role of Violetta in "Traviata" is now being exhibited in Amsterdam, and has caused an unheard of sensation in that Dutch city. The crowds are so great that go to see it the police had to be called in to maintain order. This portrait has been seen in London, where it was greatly admired, the artist having caught the exact expression of Violetta as depicted by Mme. Nevada.

During the intervals between the opera nights Mme. Nevada is giving concerts in many towns of Holland, and last Sunday afternoon was heard in the Diligencia Hall, at The Hague. In these concerts Mme. Nevada is assisted by Vernon d'Arnalle, who has made a fine success wherever heard. George Boyle, pianist, also assisted, opening the program with two Chopin numbers. Mr. d'Arnalle sang numbers by Gluck, Legrenzi, Schubert, Brahms, Hugo Wolf, Weingartner and Strauss. Mme. Nevada was heard in four groups of songs, the composers being Bishop, Jaubert, Bemberg, Lalo, Shapleigh, Pierné, Mozart, Liza Lehmann and Ardit. It is interesting to know that Mr. Shapleigh's song "Nacht Lied" made a great impression as sung by Mme. Nevada, and in response to enthusiastic applause had to be repeated. The pastorella from "The Vicar of Wakefield" was also on the program, for the first time probably sung as a concert number.

At the recital given on Monday afternoon by the pupils of the Royal Academy, the program opened with a funeral march in memory of Thomas Threlfall, director and chairman of the committee of management of that institution. The march selected was from the incidental music written by Sir Alexander Mackenzie for the production of "Coriolanus." It was arranged for the organ and played by Ralph Letts. There were other instrumental numbers played by Kathleen Robinson, George Swidenbank, Henry O. Parsons and Erik Tschakowsky. Songs, four of them by Dorothy Webb, were sung by Marie Wadia, and Caroline Hatchard was heard in three of a popular style.

Leonard Borwick began a series of four piano recitals on Tuesday evening at Aeolian Hall. During the series

he will perform the standard masterpieces of the classical and romantic composers. The program of the first was devoted to Bach, Beethoven and Brahms. The opening number was a transcription by Mr. Borwick of a fantasia for organ by Bach. Beethoven's sonata, in C minor, and Brahms' sonata, in F minor, completed the program. The program of the next recital includes a Mozart sonata and Schumann's "Kreisleriana."

The annual spring festival of the London Sunday School Choir is to be held at Albert Hall on Saturday, when Evangeline Florence, Lily Grover and Charles Saunders will sing. The program includes selections from "The Creation." Wesley Hammet, William Whiteman, Horace Holmes and Mary Layton are others who assist.

Walter Ford announces six concert lectures at Leighton House, on "Folksongs," the last two being devoted to English folksong.

A French pianist, who gave two recitals at Steinway Hall last summer, appeared there again on Tuesday evening, where he received a warm welcome. Schumann's fantasia, in C, his toccata, some Chopin numbers, three preludes of his own composition, with Mendelssohn and Liszt represented by the "Rondo Capriccioso" and the "Mazeppa" study, gave the young pianist an opportunity to show his refined style and excellent technique.

A. T. KING.

Music of the Week.

MONDAY.

Students' organ recital, Royal Academy of Music; Fanny Puzzi's reunion musicale, 40 Queen's Gate Gardens; London Symphony Orchestra, Queen's Hall; Ella Pollock and A. C. Handley-Davies' vocal and violin recital, Aeolian Hall; Florence Humphries' recital, Salle Erard; Royal Opera, Covent Garden, "Lohengrin."

TUESDAY.

Herr Emil Sauer's piano recital, Queen's Hall; Leonard Borwick's piano recital, Aeolian Hall; Jacques Pintel's piano recital, Steinway Hall.

WEDNESDAY.

Leighton House chamber concert, Leighton House; Royal Choral Society, "Dream of Gerontius," Royal Albert Hall; London ballad concert, Queen's Hall; Royal Opera, Covent Garden, "Tannhäuser."

THURSDAY.

"Twelve O'clock" concert, Aeolian Hall; Gottfried Galston's recital, Bechstein Hall; Edward Ramsay's vocal recital, Aeolian Hall; Royal Amateur Orchestral Society's smoking concert, Queen's Hall; Broadwood concert, Aeolian Hall; Royal Opera, Covent Garden, "Die Meistersinger."

FRIDAY.

Rowsey Woolf's recital, Bechstein Hall.

SATURDAY.

Symphony concert, Queen's Hall; Mme. Carreño's piano recital, Bechstein Hall; J. H. Peter's concert, Steinway Hall; M. de Pachmann's piano recital, Crystal Palace.

SUNDAY.

London Symphony Orchestra, Royal Albert Hall; Queen's Hall Orchestra, Queen's Hall; Concert Club, Bechstein Hall.

MUSIC IN PITTSBURG.

Pittsburg, Pa., February 21, 1907.

The concert given at the Second Presbyterian Church on Tuesday evening, February 12, was a pronounced success. The soloists were Gertrude Clark, soprano; Christine Miller, contralto; D. Stanley Harris, baritone; E. Ellsworth Giles, tenor; Hollis Edson Davenney, violinist, and Emil Henning, cellist. Charles Wakefield Cadman was the accompanist. "As in A Rose Jar," a song written by Charles Wakefield Cadman, and dedicated to Miss Miller, was well received.

Severin O. Frank, pianist, will leave tomorrow for an extended tour through the Southern States. He will give concerts in Alabama, Georgia, Louisiana, Mississippi and Texas.

William H. Oetting, one of Pittsburg's well known organists, gave the free organ recitals at Carnegie Music Hall on Saturday evening, February 16, and Sunday afternoon, February 17.

The Von Kunits String Quartet will give the third recital in the series held at the home of Mrs. John C. Slack, in Sewickley, on Monday evening, February 25. Immediately after this recital the quartet will fill engagements in Mercer, Meadville and Youngstown.

Gertrude Clark, soprano, and Charles Wakefield Cadman, pianist, will give a recital at East Palestine, Ohio, on February 27.

The program for last week's Tuesday Musical Club was presented by Mary Hissem de Moss, soprano; Mrs. Lawrence Litchfield, pianist, and Mrs. Sturkow-Ryder, accompanist.

Three pupils of Ad. M. Foerster—Helen R. Crookston and Anna Struzka, pianists, Ella Golder, soprano—will give a recital on Saturday afternoon. The program will consist entirely of the works of Robert Schumann.

The Mozart Club, J. P. McCollum, director, will give the third concert of its season at Carnegie Music Hall, on Tuesday evening, March 19. Liszt's "Thirteenth Psalm" and Benedict's "St. Cecilia," two works which have not yet been heard in Pittsburg, will make up the program.

Harry W. Stratton played the ninth free organ recital at the East Liberty Presbyterian Church, Tuesday night of this week. Albert Gill, tenor, was the vocal soloist.

Mrs. De Moss, of New York, and Mrs. Lawrence Litchfield, of Pittsburg, gave the program at the recital held in the First Unitarian Church, on Tuesday evening, February 12. It is needless to add that, with two such excellent artists, the music was enjoyable in the highest degree.

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Toronto Events.

TORONTO, February 23, 1907.

Citizens of Toronto will hold a notable banquet in honor of Dr. A. S. Vogt, the Mendelssohn Choir's celebrated conductor, at the King Edward Hotel, on Thursday evening, February 28, at 8 p. m. Byron E. Walker (president of the Canadian Bank of Commerce) has been appointed chairman, and A. E. Huestis, secretary, of an influential committee, which includes His Honor Mortimer Clark, Lieutenant-Governor of Ontario.

Dr. A. S. Vogt has prepared the ensuing program for the Mendelssohn Choir's concert at Massey Hall, on the evening of February 25: "O Canada," Lavellee-Richardson; "Crucifixus," Lotti; "Wings of a Dove," Brockway; "By Babylon's Wave," Gounod; "Hymn Before Action," Davies (for men's voices); "Indian Lullaby," Vogt (for women's voices); "You Stole My Love," Macfarren; "Sir Patrick Spens," de Pearsall.

The following are the patronesses and officers:

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Heloise Keating, the gifted Canadian harpist, who recently returned from musical triumphs abroad, will give a recital tonight in the Conservatory Music Hall.

The National Chorus, under Dr. Albert Ham's able and experienced direction, has made noteworthy advances this season, thereby reflecting great credit upon all those persons who are interested in this worthy enterprise.

Toronto music lovers will be glad to learn that Arthur Blakeley, the exceptionally gifted organist, will shortly give a series of recitals on the Sherbourne Street Methodist Church organ, at which he presides each Sunday.

Glenn Hall's Successes.

(By Cable.)

LEIPZIG, February 25, 1907.

To The Musical Courier:

Glenn Hall scored brilliant successes Berlin at debut Wednesday, Nikisch being the accompanist, and on Friday at the Hamburg Symphony concert, with Nikisch as conductor. Public and press alike enthusiastic. ABELL.

Wrightson an Exposition Director.

FEBRUARY 23, 1907.

To The Musical Courier:

Sydney Lloyd Wrightson was today appointed musical director of the Jamestown Exposition. D.

New York Institute of Music.

The New York Institute of Music, at 560 West End avenue, Bessie Clay, president, is one of the most attractive schools of music in Greater New York, and in the country at large, for that matter. Beautifully situated, in the Riverside section, surrounded by churches and handsome residences, it appeals at once to persons of refined and artistic tastes. As to the methods of Miss Clay and the faculty, including some of the world's noted pedagogues, it is enough to say, that nothing is left undone

to make students realize that thoroughness is the foundation of their musical equipment. The policy of education is broad, too, for frequently artists from the outside are engaged to play, talk and sing, for the students. Last week, Wednesday, Amy Fay, president of the New York Women's Philharmonic, and widely known as a piano teacher, author and lecturer on music, gave one of her instructive "Piano Conversations" before the school, assisted by Melanie Murdock, the child impersonator.

Miss Fay talked in her usually scholarly manner, and as illustrations, played the Bach prelude in B minor, No. 24 ("Well Tempered Clavichord"), a Bach bourée, in A minor; two movements from the Beethoven sonata, op. 90; two Chopin nocturnes, F sharp minor, op. 48, No. 2, and A flat major, op. 32, No. 2; the Chopin polonaise, in E flat, op. 26, and two Paderewski minuets, Nos. 1 and 2. Miss Murdock gave some charming impersonations between the piano numbers.



A Study in Decoration.

The accompanying illustration is a photograph of the Craig Vocal Studio, in Seattle, Wash., and a glance at the background proves conclusively that THE MUSICAL COURIER is not only useful, but also ornamental.

Pupils Flocking to William H. Rieger.

It is as a teacher that William H. Rieger is now in demand. His studio, at 149 West Twenty-third street, is conveniently situated, both for resident and visiting pupils. As Mr. Rieger's tenor voice is in the best condition, he can give the practical illustrations to his pupils preparing for the concert stage, which Mr. Rieger, himself, has adorned for years. Mr. Rieger's own singing is the highest recommendation of his work as a master of singing. Besides an excellent teacher of voice production, Mr. Rieger is a good "coach" for those who have already entered upon their careers, in concert, oratorio and recitals.

Musicals by Stanford Woman's Club.

Tennyson's "Princess," set to music by Charles Villiers Stanford, was sung at a special musical, some weeks ago, given at the Casino, in Stamford, Conn., under the auspices of the Stamford Woman's Club. The quartet of singers were Mrs. Frederick Schuyler Wardwell, soprano; Susan Hawley Davis, contralto; Walter S. Moyle, tenor, and Robert Clarke, basso. Jennie Margaret Hawley was the assisting pianist. As a prelude to the cycle there was a short program of songs by the contralto, tenor and basso.

Coming Recital by Rafael Navas, Spanish Pianist.

Rafael Navas, who occupies a foremost position among the Spanish pianists of the day, will make his first appearance in America at a piano recital at Mendelssohn Hall on Wednesday afternoon, March 20, at 3 o'clock.

Mr. Navas won the great honor of first prize, awarded him by the unanimous vote of the jury of the Conservatory of Music at Madrid.

After finishing at the Madrid Conservatory, Señor Navas entered the Conservatory at Paris, studying under Louis Diemer. Later he was under the able instruction of Wager Swayne, of Paris.

The protégé of the Princess Eulalia (a favoritism gained by his splendid success in Madrid) was decorated with the Alfonso XII Order, an honor conferred by the young King, while Queen Victoria, by letter, introduced Señor Navas to her Mother, the Princess of Battenberg, who acted as patroness of his London concerts, thus assuring the artist great social prestige to add to his success as a piano virtuoso.

Dresden and Holland Tributes to Marie Hall.

The following tributes to Marie Hall, the English violinist, are taken from her book of Continental press criticisms:

She justified once more the high expectations that were entertained about her, and charmed the audience by her fine tone and an absolute purity of technic. The enormous difficulties of the Bach chaconne she surmounted with a perfect certainty; even in the quickest passages every tone was clear and fine, not a deviation even of a hairsbreadth of her fingers from the right path. So long and continuous was the applause that she was compelled to play an encore.—Dresdener Zeitung.

Marie Hall played in a magnificent manner the famous chaconne by Bach. Her playing breathed soul and feeling up to the last note. A warm applause and many encores were the result from her masterful playing.—Dresdener Anzeiger.

She is an artist of great importance and of great parts. Only a person of rare musical abilities, of a talent matured in all respects can master the Bach chaconne. Her playing was so full of the understanding of the deepest intentions of the great cantor we have formed the most favorable impression of her talent. She has made those very complicated variations utterly clear to our hearing. Difficult passages came off with certainty, and well deserved the warm applause at the end.—Nieuwe Rotterdamsche Courant.

Miss Hall proved an artist of great proficiency. Everything she touched was rendered in a masterly way with never failing technic, reflecting through all parts the very meaning of the composer. Her music in the works of Beethoven's sonata, Bach's chaconne, Ernst's concerto, was very sound, technically pure, noble, energetic. Bach would have felt very happy if he had heard the clever playing of the young artist, her brilliant tone and great quickness. Technic has doubtless no more secrets for her.—Amsterdam Telegraaf.

Miss Hall is about due in Montreal, where she is to give a recital next week. After filling engagements in other Canadian cities, and in the United States, Miss Hall will begin her far-away journey to Australia and South Africa.

Program for the Olive Mead Quartet.

The program for the Olive Mead Quartet concert in Mendelssohn Hall, Thursday evening, February 28, will include the Smetana trio in G minor, the Cherubini quartet in D major and the Scharwenka piano quartet, op. 27. Alice Cummings will be the assisting pianist.

The concerts of Santa Cecilia will soon begin. Why is there no such thing in Milan? No popular concerts, either; and if a quartetto or an artist does give a concert, the hall is sure to be empty or nearly so. Without the accessories of the stage people in Italy, with few exceptions, do not appreciate music.

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THE BOSTON SYMPHONY CONCERTS.

The Thursday evening concert of the Boston Symphony Orchestra, at Carnegie Hall, on February 21, offered this program: Dukas' scherzo, "The Sorcerer's Apprentice"; Tchaikowsky's B flat minor piano concerto, and Sibelius' first symphony, in E minor.

That extraordinarily gifted pianist, Olga Samaroff, was the soloist in the concerto, and her brilliant playing amply



OLGA SAMAROFF.

justified the warm praises which MUSICAL COURIER correspondents have been showering upon her during her extensive tour this winter. Blessed with rare repose and a technic more than competent to engage with the mechanical obstacles of the Tchaikowsky fantasia-concerto, Madame Samaroff also possesses temperament in abundance, a degree of musicianship rare in women—there will be protesting at that!—and a sense of rhythm which drew expressions of pleased surprise from such a reticent and non-committal personage as the great Dr. Muck himself. But there are other virtues to chronicle in Madame Samaroff's musical stock in trade. Her tone is of a satisfying fullness and gives forth many glowing tints. Her use of the pedal is a delight. And last, but not least, her delivery is straightforward, sincere and free from even the faintest trace of affectation or mawkish sentimentality. The foregoing is a large list of excellence, and it is clear that Madame Samaroff's performance must have given unstinted delight to all her critical hearers. She accepted modestly the signal honors that fell to her lot in the way of applause, and by her undemonstrative bearing on the stage emphasized the truly artistic spirit and whole souled earnestness previously displayed in her music.

Under Dr. Muck, the orchestra gave a virtuoso performance of the clever Dukas scherzo and an admirably clear and sympathetic reading of the Sibelius symphony. The

latter is a work of extreme interest, full of picturesque detail in theme, rhythm, scoring and color, and by far the most significant of the Sibelius compositions heard here thus far. The symphony is preponderantly somber in character, and has a decided "Pathétique" tinge—the resemblance extends, in fact, to various snatches of theme and turns of orchestration which made those reminiscence hunters who know their Tchaikowsky nudge each other and prick up their ears. Svendsen and Grieg were also present in spirit when Sibelius wrote his E minor symphony, but not to the extent that he did any thematic copying or actual imitation. This Finnish composer has something of his own to say, and unless expert prognostication fails, he will express it in later works with a musical diction and style borrowed from no source except that mysterious one whence all real tone poets draw their inspiration. The slow movement of the Sibelius symphony lacked melodic distinctness, and the finale was too diffuse in form. The opening section and the scherzo seemed to make the best impression.

The Saturday afternoon concert (February 23) of the Boston Symphony Orchestra, presented this program: Strauss' "Symphonia Domestica," Brahms' B flat piano concerto, and the same composer's "Academic Festival Overture."

In spite of Dr. Muck's expressed dislike of Strauss' "later works," the Boston conductor gave a creditable performance of the "Domestica," which he accomplished more or less by allowing the score to speak for itself. It has a lusty voice, and its discourse was eloquent. There is no need, at this day, to go into detailed description of the "Domestica," as it was analyzed succinctly in THE MUSICAL COURIER at the time Strauss conducted the première in New York. The symphony gains on repeated hearing, and seems more full of life, and color, and melody, and beauty, than ever. The love music in it is among the most appealing musical measures ever written by man. With the audience the "Domestica" symphony made a tremendous hit, the warmth of which was a palpable surprise to Dr. Muck. How faded and drab the Brahms overture sounded in comparison to the radiant hue and scintillant Strauss score!

Ossip Gabrilowitsch was the solo pianist in the Brahms concerto, and it has not before been heard here to such splendid advantage except on the memorable occasion when Joseffy reintroduced himself to this public after his famous assumption of the role of hermit. Everything in Gabrilowitsch's musical make up indicates the ideal Brahms player, for he is a pianist alien in every fiber to the least desire for meretricious technical display and the empty honors of unadorned virtuosity. Gabrilowitsch's refined musicianship, his continent range of dynamics, his well modulated tone and his encompassing technic made his playing of the Brahms concerto a musical joy and one that will remain long in the memory of the large audience if their prolonged applause may be accepted as corroborative evidence. In the chiaroscuro tints and the suffused twilight of Brahms' music, the Mason & Hamlin piano which Gabrilowitsch used stood the test as valiantly as in the climacteric, clangorous Tchaikowsky concerto played here by the Russian pianist some weeks ago.

Dr. Lawson's Engagements Many.

Dr. Franklin D. Lawson, the tenor, is having a very successful season. Some of his past and future engagements are: November 11, Majestic Hotel concert; November 27, concert, Malden, Mass.; December 2, "Seedtime and Harvest," New York; December 5, Aeolian Hall concert; December 9, "The Coming of the King"; December

16, "The Temptation," Hastings, New York; December 23, "The Holy City," New York; December 23, Majestic Hotel concert; December 25, private recital, Port Chester; December 30, "The Messiah," New York; January 27, Mrs. Reginald de Koven's reception, New York; February 3, Majestic Hotel concert; February 14, "The Deluge," New York; February 14, evening, Orange, N. J.; February 21, Washington, D. C., reception; March 16, "The Iberian," New York; March 22, "St. Matthew Passion," Milwaukee; March 26, "Requiem" (Verdi), Yonkers; March 29, "The Crucifixion," New York; April 2, Malden,



OSSIP GABRILOWITSCH.

Mass. concert; and in April, date not yet fixed, "The Creation," New York; "The Sun Worshippers," Bedford Park.

Metropolitan Opera Reportory.

"Ballo in Maschera" will be given at the Manhattan Opera tonight (February 27), with Russ, De Cisneros, Zepelli, Bassi, Sammarco, Arimondi, Mugnoz and Reschiglian. Campanini, conductor.

On Friday, March 1, Puccini's "La Boheme" will be given in Italian for the first time at the Manhattan. The occasion marks the eleventh appearance of Melba, who will be accompanied by Trentini, Bonci, Sammarco, Arimondi, Glibert, Gianoli-Galletti, Tecchi. Tanara will conduct.

On Thursday evening, February 28, a special performance of "Carmen" will be given, the occasion being the benefit of the German Press Club. The singers are Bressler-Gianoli, Trentini, Lejeune, Giaconia, Dalmores, Ancona, Glibert, Daddi, Mugnoz and Reschiglian. Campanini, conductor.

At the Saturday matinee, March 2, "Ballo in Maschera" is to be repeated, while the evening will offer a triple bill, consisting of "Cavalleria Rusticana," the second act of "Dinorah," and the fifth act of "Faust."

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It was brought out in the Thaw trial that Harry studied the piano for eight years. Perhaps that accounts for everything.

THE Metropolitan has been trying to secure Dr. Muck as a director of German opera for next season, subsequent to the expiration of his contract with the Boston Symphony Orchestra, which is for only one year. Dr. Muck was asked to name his own terms, but up to the present he has refused steadily to consider the Metropolitan offer, and it is not likely that he will accept in the future. Dr. Muck is under contract to the Berlin Royal Opera, and he has expressed his intention to resume his duties there next fall.

"PARSIFAL" was given on Washington's Birthday without any rhyme or reason that we can see. Washington chopped down his father's cherry tree, but no one has had the courage to chop down "Parsifal," in which the only things worth while are the Good Friday music and the snatch of waltz movement at the beginning of the second act. The year 1914 will vindicate the judgment of THE MUSICAL COURIER on this point. The European copyright on "Parsifal" expires in 1913, and of course the work will be given everywhere during that year. But let us wait and see how extensive the demand for it will be in 1914, and how large the number of performances.

SAYS the London Daily Telegraph of February 9 most wittily: "Mr. Puccini has been 'taken down' a bit by THE NEW YORK MUSICAL COURIER for expressing sundry opinions concerning America and that country's musical tastes. Not that those opinions were uncomplimentary. But in the writer's opinion they were too hurriedly formed—ere, in fact, 'the great Giacomo' had 'heard the clang of the Broadway car, eaten a clam chowder, or been told to 'step lively' by a subway guard.' 'La Boheme's' composer proclaimed Strauss' 'Salome' the greatest of modern operas, and went on to say that he would like to write an opera based on 'a good Western American libretto.' Maybe, given the libretto, 'clam chowders' will inspire him."

AS THE MUSICAL COURIER announced months ago and predicted in the face of the Ricordi litigation, Oscar Hammerstein will produce Puccini's "Boheme" at the Manhattan Opera House on Friday, March 1, with these artists in the chief roles: Melba as Mimi, Trentini as Musetta, Bonci as Rudolfo, Sammarco as Marcello, and Arimondi, Gilibert, Gianoli-Galetti, and Tecchi in the minor roles. Tanara will conduct. The Metropolitan Opera has claimed persistently that it was not interested in the Ricordi suit against Hammerstein. It is therefore a mere coincidence, of course, that "Boheme" will be given at the Metropolitan on the evening before the Manhattan première. The Metropolitan performance is being advertised in the street cars. That is a new departure in local grand opera, but a worthy one, for it shows a strenuous desire to do business.

ACCIDENTS on sea and land during the past week included singers and musicians among the victims. So far no complete list of the German singers aboard the steamer Berlin, wrecked near the coast of Holland, has been published. At first it was feared that Ernst van Dyck, Theodor Bertram and Rosa Olitzka had taken passage on the illfated vessel, but later reports proved the rumors untrue. It was Madame Bertram who lost her life, together with nearly a score of minor singers, all members of the German opera company that had just closed an engagement at Covent Garden, London. The fact that six of the sixteen survivors of the Berlin are women speaks well for the heroism and chivalry of the men. Usually, in such terrible disasters, most men take care of No. 1, leaving women and children to save themselves or perish. After reading about the daring rescues of the Dutch life saving' crews and the gallant example set by Prince Henry, the consort of Queen Wilhelmina, one feels like urging the trustees of the Carnegie Hero Fund to get busy. Emil Paur, the conductor of the Pittsburgh Orchestra, was one of the sixty-eight passengers more or less injured on the Pennsylvania flyer that rolled down an embankment near Altoona, Pa. Mr. Paur is doing well considering the awful shock. He was one of a few who escaped without bruises. It was a bad accident, but it would have been a hundred times worse if it had occurred on one of the flim-flam railroads that are still permitted to carry human beings in kindling wood cars. In this wreck only one person was killed, and, as far as is known, all of the injured are on the road to recovery.

SOME CURRENT PARIS AFFAIRS.

BY THE EDITOR.

PARIS, February, 12, 1907.

To avoid misconception of certain conditions here, permit me to repeat that the management of the Paris Grand Opera passes over to the control of Messrs. Broussan and Messenger on January 1, 1908, at which time the contract with M. Gailhard and his financial company ceases. Mr. Gailhard may retire sooner if he sees fit, and if he does the new management may bring Richter and a "Nibelungen" cycle into the Opera House. M. Broussan, when manager at Lyons, introduced the four "Nibelungen" operas, not in cycle but as best he could, and up to date "Rheingold" has not been given in Paris; of course, there was no reason to give it here out of its place at the head of the cycle, and yet Broussan gave it at Lyons. Just as Rouen, years ago, produced "Lohengrin" before Paris did it.

Now, then, M. Carré remains at the Opera Comique; and in all these affairs the financial question is the leading one. These financial stock companies, organized to conduct subsidized opera houses, are not declaring dividends. The fact is that opera here, like in nearly every case, is not supported by the public, and the deficits prevent dividends, and unless men who themselves, or through their families, seek social distinction subscribe, and are willing to pay through a non-dividend paying investment so and so much for the social distinction—unless such men can be found or some theatrical speculators are brought in, these financial corporations generally start in with Bills Payable that handicap them throughout their existence.

It must be understood that after the opera houses here pay their large list of employees, their interest account, their salaries to the heads, their taxes, their electricity, their poor tax (so much to the Poor Fund on each performance) and their royalty to the composers' society and to the publishers—after all that, very little is left to meet the deficit, for there is no profit. "Faust" and "Carmen" to Choudens and Sigurd, "Ariane," all Reyer's, Massenet's and Charpentier's to Hengel, and Saint-Saëns to Durand—after paying these royalties there is no profit, because there is no profit paying attendance. The Grand Opera House seats 2,600; the Opera Comique many less. At the full prices and all seats occupied by paying auditors it might pay, but this would have to be the case the year round; but it is rarely the case that the opera houses are filled with paying auditors. There is an immense deadhead clientèle, beginning with the Senators, Deputies, Government officials, City and State officials, Army and Navy, Foreign Diplomats and their households, and ending with journalists from all over the globe and the usual free list of musical and literary hangers-on. I learn that a recent count of 816 occupied seats downstairs at an opera performance disclosed 341 paid occupants, leaving 475 deadheads, and not only 475 deadheads, but that number in 816. The management, in most instances, dare not refuse the applications, and, in fact, have the chief names on their regular list. Hence it need not surprise you when I tell you that "Ariane," with nearly thirty performances, has not paid a copper yet. It had to be continued because of the large outlay for scenery, all of which had to be entirely new, as nothing in stock could be utilized. It is doubtful if the opera will ever leave France, for if it cannot pay here how is it to be made a successful operatic investment anyway?

With the tremendous importance of "Salome," now to be produced at Frankfort, Vienna, Genoa, Lucerne, Laybach, Posen and dozens of places, a mere automatico-musical opera with the platitudes of Massenet and a half dozen other composers added cannot be expected to make a success, especially in Paris, where novelty and sensation are in the air. Certainly then they must be in the air. "Salome" is not debated here any longer, for Strauss refused to recede from his demands. Probably he insisted on breaking into some traditional theory here, and the moment one insists upon that he is "up against it." There are some managers of non-subsidy houses, private enterprises, corresponding at present with Strauss, but the prospects for "Salome" here are dim, due to artificial conditions similar to a prohibitory tariff.

There is no possibility of surmounting such obstacles unless the public insists upon clearing away the impediment. Strauss has now survived any Paris production; it is for Paris now either to meet Strauss or to remain dead to the greatest musical production of the period. However, people seem to be indifferent anyway, and there seems to be no initiative when certain blockades take place. Inertia becomes active, and then the fatality is complete. There is no feeling against Strauss because he is a German; on the contrary, the music of all nations is accepted here, as I already have demonstrated. I send with this a cartoon (see next page) from a little, lively Boulevard weekly, the *Pêle Mêle*, which illustrates how they feel about this here. Yet their own composers are helped on all occasions, instead of being MacDowellised, as are ours.

Nothing for the Librettists.

A telegram from Berlin received here on Friday states that judgment was rendered in a case of great interest to composers and librettists. Thirty years having elapsed since the death of Bizet, the composer of "Carmen," the opera managers decided that they would pay no more authors' rights on that work. M. Choudens, of Paris, the publisher of the work, brought an action, claiming rights on behalf of the authors, and pointing out that M. Ludovic Halévy is still living and entitled to royalties. The court nevertheless decided against the publisher, who has appealed.

It has become a decided fashion since the days of Richard I for the composer to make his own libretto—that is, not so much a libretto in the usual sense as a text strictly a part of the whole structure in place of the adaptation of a libretto to an opera. The system of collaborating is no longer in vogue. The composer is not to be a musician alone, but a man of such literary attainments that he can weld or blend into one work both the poem or the drama and the part the music is to play in the creation. The Italians have not yet fully attained to this ideal, although Boito and others are not behind their times in the practical recognition of this mode of composition. This will bring about the gradual elimination of the librettist and make opera a homogeneous artistic conception, which must add greatly to its value and also give further distinction of the composer identified with the opus. It is not strange that the names of librettists of even famous arias are hardly known, certainly not by the laity, which may still remember Da Ponte, Beaumarchais, Scribe, Halévy, who figured in the above case, and a few others, but who cannot mention the names of the librettists of Gluck, Verdi's earlier works, Donizetti's, Bellini's, Marschner's or many other operas. The librettists were the tails to the kites, but the modern kite needs no tail.

The Paris Papers.

The announcements of public performances here appear in the shape of colored, small posters pasted on the Morris columns on the Boulevards and main avenues, an illustration of which is seen in the *Pêle Mêle* cartoon. Operas, concerts or recitals are not advertised in the daily papers, as is the case in England and in other countries of Europe. As there are no advertisements published in the daily papers, these daily papers pay no attention to the performances unless a new work is announced, and then it is generally described in generalities. But the Paris press has reached a cynical grandeur on this subject that surpasses any other in its complete disregard of the custom prevailing elsewhere. *Receiving no financial patronage, it nevertheless secures a revenue from the performances by admitting into its columns, at so many francs a line, criticisms of the performers and the performances written either by the managers of the concerts or recitals or by the individual artist who plays or sings, and therefore, when a virtuoso or singer proposes to give a concert or recital in Paris, he or she, in making out the estimate of the costs, adds thereto the charges made by those papers selected for the purpose of publishing the criticism written by her or him.*



Hence, in reading Paris daily paper criticism of an artist, we can generally ascertain what estimate the artist puts upon her or his own ability; and this far surpasses New York methods for, in many instances in our own dear city of New York, the critic is a paid employee of the artist he criticises, that employment being either indirect as a program arranger or as a press agent or as a partner in certain benefits flowing from the performance. The Paris system has the advantage of being clean and unprejudiced, giving every artist an equal chance, whereas the New York system is underhand, hypocritical and prejudicial, because the New York critic condemns many artists from the fact that they have employed other critics or are competitors of their own employers. There is no reason why Paris papers should employ musical critics and pay them to write criticisms and also utilize the valuable space in their columns to print the criticisms when the artists do not advertise in those papers; but in New York the daily paper owners pay the critics because the artists have their advertisements of performances published, and the daily papers are supposed to employ critics who criticise on merit. In a number of cases this is actually so. But in other cases the critics are a part of the business apparatus of the artists as employees of the same and therefore no fair criticism can be expected from them as they must "boost" their employers and "down" the competitors of the employers. It is not the happy lot of every man to be able to work on the same thing with two sets of employers paying him just as some of the New York critics enjoy who receive their pay from the newspapers as writers and also from the artists as "boomers." The artists pay better salaries than the newspapers and therefore the artists get the prestige of the newspapers no matter how one may view this. The newspaper owners are not able to put a stop to this because they are anxious not to raise the small salaries the critics receive. Hence they metaphorically close their eyes and lose caste with the whole world of music. The artists visiting New York have no closer personal friends than the critics and that is the reason, as just given. Philip Hale, of the Boston Herald, together with this paper, has periodically denounced these relations and the result is that his criticisms are today the foremost in our land in daily journalism.

Harmony and Hair.

This clipping is taken from the London Daily Mail of February 10, and is a most peculiarly pathetic pathological paragraph:

VALUE OF A LOST TONE.

RESULT OF AN ACCIDENT TO A SINGER'S HAIR.
LONDON, Saturday, February 9.

At Manchester Assizes today a remarkable case was heard in which a girl, named Linah Cartwright, of Ashton-under-Lyme, sued her employer, a cake manufacturer, for damages in respect to personal injuries.

When Miss Cartwright was at work her hair was caught in a revolving shafting, and she was seriously injured. She was known in Ashton as a good vocalist, being able to reach the top C easily, but after the accident her voice was so impaired that she could only reach B flat. In consequence she had lost engagements to sing at concerts. In her evidence, plaintiff said that now when she tried to get her top note she felt something jumping at the back of her head.

The case was adjourned.

Vocal teachers now have a direct cue, however, for placing certain notes in a relative position. For instance, if they want a pupil to drop a tone one half, all that is necessary is to pull her hair out rather forcibly. If they want the tone raised they might succeed by applying a hair restorative or hair tonic. Probably a male student would have his beard violently torn out to make the tones half a tone flat or the critic could tell by looking at the singer's hair why she sang off or on. The item opens up a new vista in the line of tone placement. The case is adjourned.

Opera and Items.

Opera circles generally are not a little expectant as to the result of the New York visit of Mr. Higgins, of Covent Garden, subsequent to an invitation from Mr. J. Pierrepont Morgan, supposed to be representing most of the Metropolitan Opera House box holders. It is, of course, known that an enlargement of the old plan of Maurice Grau for a combination of the management of Covent Garden and the Metropolitan would result in a largely reduced expenditure for both houses through the possibility of offering nearly, if not altogether, an annual engagement to the artists and a virtual control of the opera situation, particularly as there is not much managerial capital on the continent to oppose such a powerful combine, especially with a man of Mr. Higgins' powerful alliances and personal force.

The effect upon continental opera houses, outside especially of Italy, would be little less than disastrous so far as the "stars" are concerned, including even the French stars. As it stands today the manager of opera sees no bright vista here or in any of the opera houses. And in case of the retirement of the Conried Opera Company from the New York

must also know that the seating capacity there is 700, less I believe than the large concert hall at the Waldorf-Astoria. The result with chorus, orchestra, conductor, principals, scenery and machinery is in profit nearer nil than nothing. The production of "Salomé" here would have proved financially successful but after Gailhard had failed of re-appointment he showed no further energy in straightening out the entanglement between Strauss and the Society of Authors. Hence the old repertory continues to indifferent houses and the "Prophet," "Faust," "Sigurd," "Ariane," "Samson" and the forty year old staggers continue. Before Broussan and Messenger can begin their season next year a complete renovation of the stage and the auditorium must be undertaken and that means a "cloture" of months.

Mr. Higgins, if he becomes the controlling spirit of opera in London and New York will exercise a decided influence on opera all over the country. By the way, the Conried company is a corporation under New York laws, but it files no annual reports of its conditions. Hence no official knowledge of its finances can be obtained except through the courtesies of its officers in charge of that division of its affairs.

Fritz Kreisler plays here next week. He has a large personal following in Paris.

Godowsky plays in London on March 2. This marvellous artist is always awaited in that city with a genuine feeling of expectancy for his performance which is sure to create a furore. BLUMENBERG.

No, Ysobel, we said distinctly "magnates of music" and not "maggots of music."

MATHILDA MALLINGER and Rosa Sucher, eminent Wagner singers, were sixty years old last week.

A LOCAL Sunday paper tells of a music room in the home of a New York millionaire where a single piece of Beauvais tapestry cost \$60,000. The question is, what do the musicians get—particularly those who sing and play there for nothing?

MR. GUNSBURG, the director of the Monte Carlo Opera House, says the London Pall Mall Gazette, has recently discovered in Paris a hitherto entirely unknown work of Offenbach, which is remarkable for the fact of differing structurally from this master's other musical writings, in that the first act (there are three) is purely "grand opera," while the rest is undisguised "comic opera," and after that inimitable style of which the sprightly Viennese alone appears to have possessed the secret. The name of the work is "Les Bergers," and Gunsbourg thinks of producing its first act as a complete little work, rechristening it "Myrane et Daphne." It may interest music lovers to know that this coming novelty, which is due during the current Monte Carlo season, is in its musical character very much after the style of "Les Contes d'Hoffmann."

MUSICAL anniversaries for the first week in March: March 1, Ebenezer Prout, born at Oundin, Northamptonshire, England, in 1835; Tobias Haslinger, born at Zell, in 1787; 2, Pierre Jean Garat, died in Paris, in 1823; Bedrich Smetana, born at Leitmischi, in 1824; William C. Carl, born at Bloomfield, N. J., 1805; George Alexander Macfarren, born at London, in 1813; 3, Hugo Heermann, born at Heilbronn, in 1844; Adolphe Nourrit, born in Paris, in 1802; 4, Carl Oberthur, born in Munich, in 1819; 5, Arthur Foote, born in Salem, Mass., in 1853; Alfred Jaell, born in Trieste, in 1832; 6, Bernhard Klein, born at Cologne-on-the-Rhine, in 1793; 7, Gottfried Wilhelm Fink, born at Sulza in 1783; Gustab Graben-Hoffmann, born at Bnin, near Posen; 8, Ruggiero Leoncavallo, born at Naples, in 1858; Jean Delphin Alard, born at Bayonne, France, in 1815.



LE JEUNE AUTEUR. — Et on dit qu'en France on a de la peine à faire passer les pièces étrangères.

management Mr. Higgins associated, as he would be, with the magnates of Wall Street, would, through his twofold control, virtually occupy the dictatorship.

The new managers of the Grand Opera here, Messrs. Broussan and Messenger, secured the financial backing, as I learn, of Clement, the bicycle and automobile manufacturer and Gailhard, whose term does not expire until December 31, is about making an alliance which might keep him in the field too. Thus far the European managers have been much annoyed by the high salaries paid in New York and there is no prospect of an abatement of this, which makes attractions scarce and therefore cuts down in some of the opera houses of the bigger cities, the numerical attendance. As it stands now there is not much of a paying public in the higher priced places, hence no money is ever made by the managers of opera in Europe; none at all.

When you read, for instance, of the fashionable and enthusiastic attendance at Monte Carlo you



In spite of such important contributions to musical fiction as "The First Violin," "Audrey," "The Autobiography of a Violinist" and "Miss Träumerei," the great Musical Novel—like its affinity in literary art, the great American Novel—remains still unwritten. Even such obviously professional stories as "Asbein" and "Der Krafftmeier" treated only certain sections of music life and failed to reflect the epic grandeur of the whole subject. George Moore tried his hand at the problem and turned out "Evelyn Innes," which was a study in feminine temperament and used music only as a background. Moore, like most of the novelists who attempt to translate the tonal art into words, lost himself in a farrago of "fine writing." In a previous work, Moore had written of Wagner, and while I do not remember his exact verbiage, it was to the effect that some of the "Nibelungen" music reminded him of a back court in a Persian palace, where over-ripe pomegranates fell into lukewarm pools, thin spirals of incense smoke curled fantastically from strangely carved brass bowls, and over all presided a reclining lady, who had incarnadined finger nails and was fanned by fat slaves.

Is it possible to write the great Musical Novel? And if so, why has George Bernard Shaw not yet written it?

Fannie Bloomfield-Zeisler told me some weeks ago that the two musical books which in her estimation show the most thorough knowledge of the particular phases which they seek to elucidate, are Rupert Hughes' "Zal" and Bert Leston Taylor's "The Charlatans." I had read "Zal" and was glad to hear Mme. Bloomfield-Zeisler say that it showed an amazing knowledge of the soul and susceptibilities of a public piano virtuoso, for such had been my own judgment from the layman's point of view. The Taylor book I did not know, but Mme. Bloomfield-Zeisler, whose literary repertory is almost as large as her musical, declared it to be a keen and searching analysis, delightful satirical, of the commercial conservatories which have sprung up everywhere like deadly mushrooms and poison those who feed on their musical pabulum. I got "The Charlatans," read it, and found the book to be all that Mme. Bloomfield-Zeisler had claimed. I remembered the author as a chap in Chicago, who used to write a humorous column called "A Line-o'-type or Two" in the Tribune of that city, and occasionally included a parody on the musical lectures which learned persons used to deliver to Thomas Orchestra subscribers at so much per learn.

"The Charlatans" is primarily a book with a purpose, but it is not didactic enough to kill the interest in the very charming love story—told with a fine poetic touch—which winds itself through the chapters devoted to the exposure and satirization of the charlatan director and teachers of the Colossus Conservatory of Music, "the largest in this or any other land" and one that might have adopted as its motto: "Graduated while you wait." In selecting their teachers, the directors of the Colossus "had spared neither effort nor money in skimming from the musical milkpails of the world the cream of the profession." Hope Winston, the heroine of the story, sits by the edge of a river which Mr. Tay-

lor's description makes very delightful, and dreams of the far away. She has a soul which she desires to express through the medium of the piano. At the river's edge she has been reading the "annual catalogue" of the Colossus Conservatory, and poring over the pictures of the men and women who taught the inarticulate soul to express itself. Her actual musical knowledge was limited, although she displayed what in her native village of Swiftwater was akin to genius, by mastering in a year such gems of melody and mechanism as "Autumn Leaves," "Forest Reveries," "Whisperings" of this, "Rustlings" of that, "Silvery Waves," "Monastery Bells" and "Clayton's Grand March." The titles are Mr. Taylor's. One day a sophisticated Brahmsite from the big city went to Swiftwater, played the master's second rhapsody for Hope, who almost fainted (and small blame to her simple soul!) and sent the ambitious girl a volume of Czerny studies, Bach's "Inventions," and a volume of Beethoven's earlier sonatas. The gift opened Hope's eyes to the meaning of real music, and when Professor Demeritt, "in all the panoply of diploma and teacher's certificate" opened a studio nearby, the girl took some lessons from "the village Liszt." Old farmer Winston finally decides to send his daughter to the Colossus Conservatory, although personally he does not believe in "this soul business" or in learning over-much, and recalls his brother, "who could play six tunes and no more," and good father Winston declares that he "would rather hear Ed. play them six tunes than hear Paderowski." Is there any one of

us who has not met a "Pop" Winston during the course of our musical wanderings? Hope starts for the great city, arrives there, and is bewildered at the furious noise of the monstrous place expressing its soul. At her reconnoitering visit to the Colossus she is almost knocked down by a young man who is running madly up and down stairs, singing a scale the while, one tone to each stair. It is a new "method," he explains, to strengthen the lung capacity. Some of the other "methods" taught at the Colossus consist of "acquiring volume of tone" on the piano by attending a class which "at a signal rose on their toes, hands high and fingers arched, and at another signal pitched forward upon a bench which ran along one wall of the room." At her first attempt Hope "came down so heavily that she thought all her fingers were broken." Her teacher told her to "relax" and to "imagine herself a wave, breaking on the beach." The method was called the "pianvil." The vocal students were provided with Japanese parasols which they opened slowly at a signal, increasing the tone as the parasol spread. That was certain to produce a perfect crescendo. A staccato on the piano was taught by "an electrically heated metallic keyboard; so hot were the keys that if the fingers touched them an infinitesimal part of a second, a staccato of rare crispness was the result." For the "acquisition of the 'velvet' touch, plush faced keyboards were employed."

"Screech, scrape, or scramble"? inquired the young man of Hope, after bumping into her; and
(Continued on page 27.)



"Ich geh' bloß in solche Konzerte, wo's helles Bier gibt."

A MUSICAL ENTHUSIAST.
(From Simplicissimus.)

A SIGNIFICANT SOCIAL EVENT

AT ARTHUR M. ABELL'S HOME—BERLIN.

Notwithstanding the fact that Berlin is today foremost as a city of musical activity wherein are centered many of the leading musicians of the day, composers, conductors, soloists of all varieties, conservatories galore and teachers, writers on music and publishers and more musical performances of actually weighty character than can be heard anywhere else, and where, as a natural consequence, many social musical gatherings take place—notwithstanding all this, there is probably no instance on record when so many musicians of universally recognized standing ever gathered under one roof for a private social function and were grouped for the photographer's focus as the one shown in the picture accompanying this reference. (See opposite page.) The artists of high ascent do not usually associate much together, and the reason can be traced to the fact that each one of prominence is usually surrounded by a circle of his own friends and admirers, and such a circle rarely includes more than a few of the colleagues of similar standing or authority.

During his twelve years' residence in Berlin, Arthur M. Abell, the representative in that city of *THE MUSICAL COURIER*, has succeeded in winning the personal regard, esteem and friendship of perhaps all the foremost musical authorities and artists of that vast community and has attended innumerable musical gatherings in social circles, and he has always been struck by the fact (freely commented upon by him) that whereas the lions and the lambs often lie down together peaceably, a great number of the lions themselves are never seen together.

Mr. Abell happened, therefore, upon the idea of giving what is called a *soirée*, to be made up almost exclusively of celebrities in the world of art and their wives, and the result of the gathering is seen in the group presented herewith. For Mr. Abell this was not a difficult task, because of his recognized social influence in Berlin and his extended acquaintance with artists. To have the whole assembly photographed at his home was a unique innovation in Berlin, for the picture will not only be of deep interest to the contemporaneous musical world, but will also be found worthy of preservation. The present social conditions are not in conformity with the practices of a half or three quarters of a century ago, when first the musical artist became a prominent figure in society.

If only we remember the nature of the gatherings at the salons of Chopin and of Liszt in Paris! In the drawing of Kriehuber and the painting by Dannhauser we have interesting souvenirs of these *soirées* and matinees, or in the forms of reunions or receptions, in which were grouped men and women whose very names constitute a select reflex of the period made historical by them.

These names of Liszt, Chopin, Berlioz, Ernst, Victor Hugo, Kriehuber, Paganini, Rossini, Alexander Dumas, Kalkbrenner, Pixis, Doehler, De Wolff, Musset, Cherubini, etc., and the marvelous Georges Sand, the Countess d'Agoult and other women of power in art, music, literature and society! At the Altenburg in Weimar there were many remarkable social assemblages of artists, but, unfortunately, no pictures of these exist, and what a pity, for how interesting it would be for us to be able to see a sketch of a group headed by Liszt and presenting also the youthful Rubinstein, the radiant Von Bülow, the young Joachim, Cornelius, Raff, Laub, Tausig, Wieniawski, Brahms and Richard Wagner, all of whom, and innumerable others, were frequent guests of Liszt during his residence in Weimar from 1847 until 1861!

Many interesting social events marked the history of the Villa Wahnfried and continue even to this day, and of the period comprising Wagner's life there some representations are extant, the best known being the one entitled "An evening at Villa Wahn-

fried in 1876." There are also a number of imaginary and allegorical pictures, engravings, etc., showing the artist's conception of social gatherings at the houses of Beethoven or the rooms or studios of Mozart, Haydn, Verdi, Rossini and other musical powers. The picture herewith given represents, however, the function embracing the largest number of celebrated musical people in one group. It will go into history as a most formidable collection of artists musical for one social purpose at the invitation of one host in his own home.

Mr. Abell gives many smaller musical affairs during the year; but it is his purpose henceforth to get together once during the year (like this last *soirée* of December 28, 1906) practically all of the great musical artists of the German capital for an evening of good cheer and fellowship and also to enable the guests to form closer association, for no one can question that it is an admirable thing to get famous musicians together and offer them the rare opportunity to exchange opinions at the social board, where necessarily a more intimate expression of views is apt to declare itself.

It is well impossible to get all the celebrities together simultaneously, because virtuosi are like birds of passage, nearly always on the wing, and several artists who had accepted Mr. Abell's invitation were prevented from attending the dinner on account of professional engagements. Among these were Willy Burmester, Sergei Kussewitzky and Carl Halir. Two of those, famous also, who were present and are not included in the photograph are Ferruccio Busoni and Friedrich von Chennis, the renowned landscape painter, who was an intimate friend of both Liszt and Wagner. Busoni and von Chennis, with their wives, had departed before the picture was taken, which was not before midnight.

The significance of the picture, therefore, lies in its character, representing the versatility of the higher musical life of Berlin on a level that cannot be surpassed; but the fact that all these artists gathered at Mr. Abell's fireside and combined in a social spirit to meet their host at the studio, I may call it, of *THE MUSICAL COURIER* illustrates the esteem in which Mr. Abell and his family are held by social and artistic Berlin and the standing of this paper in the world of music.

I have assumed the privilege of giving this review of the character of the photograph and its unquestionable value as a part of the present musical history; but it seems particularly apropos to say here, in a few words, that Mr. Arthur M. Abell has proved himself a representative of sterling worth and special merit. He is one of the class of men who have the power of perspective added to the capacity of initiative—in other words, thinkers and men who act at the same time. Placed in Berlin to take charge there of the destinies of this paper, he assumed his duties at an unpropitious time, and in the face of events which, to say the least, were calculated to discourage some men, most men. *THE MUSICAL COURIER* did not at that time prevail in Berlin, as it naturally should have, for reasons not necessary to explain now. Since then Mr. Abell's ability, his personal force, his activity and energy, as well as his true musical and artistic instincts, have succeeded in placing the paper on its merits in Berlin. It is with pleasure that I subscribe to this estimate of a man who by means of his associations, seen in the photograph, can point to the value in which he is held as a man and an artist; and not only will all those in the group, but many others in musical life, join me in wishing him continued personal and professional success.

BLUMENBERG.

PARIS, February 10, 1907.





A REMARKABLE GROUP OF ARTISTS.

Photograph of the Guests Present at a Dinner Recently Given by Mr. and Mrs. Arthur M. Abell at the Berlin Home of The Musical Courier.

Names of the guests, counting from left to right, beginning at the bottom:

First row—E. N. von Reznicek, Arthur M. Abell, Conrad Ansoerge, G. B. Lamperti, Engelbert Humperdinck, Mme. Bornemann.

Second row—Mme. von Reznicek, Mme. Humperdinck,

Antonia Mielke, Leopold Godowsky, Xaver Scharwenka, Elsa von Grave-Jonas.

Third row—Fritz Kreisler, Alberto Jonas, Mrs. Mitchell, Mrs. George S. Palmer, Etelka Gerster, Dr. Bornemann, Mme. Lilli Sacerdoti, Ludwig Pietsch, Mrs. Abell, Boris

Loutzky, Mme. Xaver Scharwenka, Dr. Possart, Mme. Ansoerge, Otto Richter.

Top row—Mrs. Kreisler, Theodore Spiering, Mrs. Godowsky, Cornelia Rider-Possart, Fräulein Marie Loeser, Mme. Lamperti, Mme. Richter, Fritz Katzenellenbogen, Tessa Haring, Ludwig Katzenellenbogen.

Works Published by Charles F. Tretbar.

DISTRIBUTING AGENCY: C. DIECKMANN, 19-21 TAUBCHENWEG, LEIPSIG.

Two new violin compositions have just appeared with the following title: "Zwei Intermezzi, für Violine mit Piano Begleitung, Op. 88, von Bruno Oscar Klein. Verlag von Charles F. Tretbar, Baden-Baden." Mr. Tretbar during his long residence in America—Dubuque, Baltimore, Toronto, Buffalo and New York—where for years he was one of the pillars of the Steinway Temple of Music, loved to dabble in music, and finally his col-

lection of sheet music became a formidable catalogue. To illustrate how extensive it must be there is reproduced on another page a sheet of his "Verlag" or publications—the publisher's title and address being Herr Charles F. Tretbar, Baden-Baden, Grand Duchy of Baden, Germany. His old and young friends will rejoice to learn that he is taking life easy—not in the Texan sense, but as a philosopher and a music enthusiast as of old—and

that the spirit of energy infused into every one who has been at work in America refuses to be calmed in Europe, and that, notwithstanding his retirement, Mr. Tretbar does not tire, but continues to feed his alert and active mind with an interesting occupation. Work is the greatest tonic for the mind next to sleep, and work means that the one who does it enjoys healthy rest. B.

Klavier—Zweihändig.		Mark
Bach, Joh. Seb. 2 Menuette bearbeitet von José Vianna Da Motte.....	1 20	
Becker, Charles. Op. 50. Barcarolle... Op. 78. La Caressante. Valse.....	1 — 1 20	
Engel, G. Camillo. Op. 1. Sechs Klavierstücke.		
No. 1. Geburtstags-Fest	— 60	
No. 2. Im Walde.....	— 60	
No. 3. Schäfer-Liedchen	— 60	
No. 4. Frühlings-Nahen	— 60	
No. 5. Todtes Vöglein.....	— 60	
No. 6. Mariska	— 60	
Fink, Wilhelm. Op. 322. Auf sonniger Alm — Op. 323. Ueber die Berge..... — Op. 324. In glücklicher Stunde..... — Op. 333. Die Träumerin..... — Op. 334. In Mutterarmen.....	1 — 1 — 1 — 1 — 1 —	
Hackh, Otto. Op. 309. Sur le Lac. Barcarolle	1 20	
— Op. 314. Nuit d'Été.....	1 20	
— Op. 320. Barcarolle vénétienne.....	1 50	
Klein, Bruno Oscar. Op. 52. Sieben Klavierstücke.		
No. 1. Impromptu	— 90	
No. 2. Momento gracioso.....	— 90	
No. 3. Erinnerung	— 60	
No. 4. Die Schwalben.....	1 20	
No. 5. Valse mélancolique.....	1 20	
No. 6. Nordisches Idyll.....	1 20	
No. 7. Spanisches Intermezzo.....	1 20	
— Op. 53. Erinnerungen aus der Jugendzeit. Zehn Klavierstücke.		
No. 1. In der Dorfkirche.....	1 —	
No. 2. Kirmess im Dorfe.....	1 —	
No. 3. An der Puppenwiege.....	1 —	
No. 4. Auf dem Puppenball.....	1 —	
No. 5. Kind und Schwalbe.....	1 —	
No. 6. Soldaten-Marsch	1 —	
No. 7. Der Schutzengel.....	1 —	
No. 8. Die Schalmes des Hirten.....	1 —	
No. 9. Kinderspiele	1 —	
No. 10. Heimweh	1 —	
— Op. 56. Violettes. Cinq Morceaux lyriques.		
No. 1. Naïveté	— 90	
No. 2. Violette blanche.....	— 90	
No. 3. Resignation	— 60	
No. 4. Violette Marie Louise.....	— 90	
No. 5. Espérance	— 60	
— Op. 75. Fünf Klavierstücke.		
No. 1. Ave Maria.....	1 20	
No. 2. Valse gracieuse.....	1 50	
No. 3. Cubanischer Tanz.....	1 20	
No. 4. Notturmo	1 20	
No. 5. Gavotte in C.....	1 50	
Lewing, Adele. Op. 13. Altfranzösischer Tanz	1 20	
— Op. 14. Legende.....	1 20	
Poldini, Edouard. Op. 18. Scènes de Ballet.		
EDITION FACILE.		
No. 1. Valse de Ballet.....	1 80	
No. 2. Sérénade Comique.....	1 20	
No. 3. Finale	1 50	
EDITION DE CONCERT.		
No. 1. Valse de Ballet.....	2 10	
No. 3. Finale	1 80	
— Op. 19. Etudes de Concert.		
No. 1. Ges dur.....	— 60	
No. 2. A dur.....	1 —	
No. 3. F moll.....	1 —	
No. 4. Es dur.....	1 20	
No. 5. As dur.....	1 50	
No. 6. H moll.....	1 20	
No. 7. G dur.....	1 —	
No. 8. E moll.....	1 —	
— Op. 20. Märchenbilder.		
No. 1. Feenreigen	1 20	
No. 2. Prinz und Prinzessin.....	1 20	
No. 3. Die Hexe.....	— 90	
No. 4. Nixensang	1 20	
No. 5. Heinzelmännchen	1 20	
No. 6. Ritterzug	1 20	

Poldini, Edouard. Op. 21. Zwei Klavierstücke.		Mark
No. 1. Walzer	1 20	
No. 2. Burlesca	1 —	
— Op. 22. Drei Serenaden. Complet.....	1 80	
No. 1. Es dur	— 60	
No. 2. H dur.....	— 60	
No. 3. As dur.....	1 —	
— Op. 23. Vier Idyllen. Complet.....	1 80	
No. 1. G moll.....	— 60	
No. 2. D dur.....	— 60	
No. 3. Fis moll.....	— 60	
No. 4. A dur.....	— 60	
— Op. 24. Walzer-Präludien. Complet.....	2 75	
No. 1. Es moll.....	1 —	
No. 2. Es dur.....	1 —	
No. 3. H dur.....	— 60	
No. 4. Fis moll.....	— 60	
No. 5. Fis dur.....	1 —	
— Op. 30. Drei Genrestücke.		
No. 1. Lockung	1 20	
No. 2. Unter Weiden.....	1 —	
No. 3. Vogelscheuche	1 20	
— Op. 32. Des Impromptus.		
No. 1. As dur.....	1 —	
No. 2. F dur.....	1 —	
— Op. 33. In einer Maiennacht. Complet.....	1 50	
No. 1. Fis dur.....	— 60	
No. 2. H dur.....	1 —	
Op. 34. Impressions. 10 Klavierstücke.		
Heft I.	2 70	
Das Portrait.....		
Mückenschwarm.....		
Ein Geburtstagssträusschen.....		
Die Uhr.....		
Auf der Puszta.....		
Heft II.	2 40	
Herbstnacht.....		
Flügelahmes Vöglein.....		
Wenn die Linden blühen.....		
Wolkenzug.....		
Spielmannsweise		
— Zwei Idyllen.		
No. 1. Guten Morgen.....	— 60	
No. 2. Guten Abend.....	— 60	
Randegger, Giuseppe Aldo. Op. 21. Gavotte en style antique.....	1 —	
Saar, Louis Victor. Op. 25. Six Miniatures.		
No. 1. Feuille d'Album.....	— 60	
No. 2. Au Soir.....	1 —	
No. 3. Papillons	1 —	
No. 4. Amourette	1 —	
No. 5. A la Valse.....	1 —	
No. 6. Piquanterie	— 60	
Scharwenka, Kaver. Op. 53. Drei Prarie-Blumen.		
No. 1. Prarie-Rose	— 90	
No. 2. Das Masslieb.....	1 20	
No. 3. Wilde Primel.....	1 20	
Schytte, Ludvig. Op. 70. Dix Historiettes.		
No. 1. La Petite Bergère.....	— 90	
No. 2. Danse Styrienne.....	— 60	
No. 3. Caprice.....	— 60	
No. 4. Une histoire amusante.....	— 90	
No. 5. Sylphides au bois (Wald-Elfen)	1 20	
No. 6. Impromptu	— 90	
No. 7. La Chasse.....	— 90	
No. 8. L'Arlequin	— 90	
No. 9. L'Adieu des Hirondelles.....	— 90	
No. 10. La Source Murmurante.....	1 20	
— Op. 90. 7 Morceaux de Salon.		
No. 1. Le Crépuscule.....	1 20	
No. 2. Sur les ondes.....	1 20	
No. 3. Réverie mélodieuse.....	1 20	
No. 4. Le Fandango.....	1 20	
No. 5. Danse des Gnomes.....	1 20	
No. 6. Gavotte moderne.....	1 20	
No. 7. à la Valse.....	1 20	
Spanuth, August. Op. 12. Badinage Morceau de Salon.....	1 —	
Sternberg, Constantin. Op. 74. L'Agitation. Caprice.....	2 10	
— Op. 75. La Ballerina. Valse.....	2 10	

Sternberg, Constantin. Op. 76. Canzonetta		Mark
Toscanese	1 20	
— Op. 77. Cortège pompeux.....	1 20	
— Op. 82. En Bohême. Blüette.....	1 20	
— Op. 83. Impromptu	2 —	
— Op. 85. Drei Klavierstücke.		
No. 1. Auf den Fussspitzen.....	— 60	
No. 2. Ländlicher Walzer.....	1 —	
No. 3. Soldatesque	1 —	
— Op. 87. Mazurka	1 20	
— Op. 88. Etude de Concert.....	1 20	
— Op. 89. Berceuse	1 —	
— Op. 90. Deux Bagatelles.		
No. 1. Polonaise	1 20	
No. 2. Flots de Valse.....	1 —	
— Op. 91. Persuasion. Blüette.....	1 —	
Weiss, Josef. Op. 20. Drei Miniaturen.		
No. 1. Walzer	1 20	
No. 2. Marsch	1 20	
No. 3. Serenade	1 20	
— Op. 21. Lyrische Klavierstücke.		
No. 1. Traumgespräch	1 20	
No. 2. Allerseelen	1 20	
No. 3. Frühlingsahnung	1 —	
No. 4. Wiedergefunden	1 20	
Chansonette. Humoresque.....	1 —	

Klavier.—Vierhändig.		Mark
Carlier, Xavier. Valse Caprice.....	3 30	
Klein, Bruno Oscar. Op. 58. Amerikanische Tänze.		
No. 1. Carnaval in Louisiana.....	2 80	
No. 2. In den Baumwollen-Feldern.....	2 10	
No. 3. In Alt-Kentucky.....	1 50	
No. 4. Amerikanischer Militärmarsch.....	2 10	
No. 5. Neger-Tanz (Virginia Reel).....	2 10	
— Op. 60. Vier leichte. Piano Duet.		
No. 1. Intermezzo Religioso.....	1 —	
No. 2. Valse gracieuse.....	1 —	
No. 3. Berceuse	1 —	
No. 4. Gavotte	1 —	
— Op. 80. Amerikanische Tänze (2te Serie).		
No. 6. In G moll.....	2 40	
No. 7. Virginia Reel No. II.....	2 40	
No. 8. Neger-Serenade	2 40	
No. 9. In Alabama.....	2 40	
Saar, Louis Victor. Op. 21. Fünf Klavierstücke. Complet.....	4 50	
No. 1. Osterglocken	1 —	
No. 2. Pfingstfreuden	1 —	
No. 3. Allerheiligen	1 —	
No. 4. Prozession	— 60	
No. 5. Advent	2 40	

Violine mit Klavier.		Mark
Franko, Sam. Op. 3. Zwei Stücke.		
No. 1. Wiegenlied	1 20	
No. 2. Meditation	1 20	
— Op. 4. Mazurka de Concert.....	2 —	
— Op. 5. Valse gracieuse.....	2 50	
Lehmann, Georg. Op. 1. Drei Stücke.		
No. 1. Romance	1 20	
No. 2. Scherzo	1 80	
No. 3. Perpetuum mobile.....	1 80	
Nováček, Ottokar. Serenade (Letzte Composition).....	1 20	
Saar, Louis Victor. Op. 17. Canzonetta. — Op. 26. Deux Morceaux.		
No. 1. Romance	1 80	
No. 2. Elegie	1 20	

Streichquartette.		Mark
Franko, Sam. Op. 3. No. 1. Wiegenlied.		
Partitur	netto — 75	
Stimmen	netto 1 20	

Streich-Orchester		Mark
Franko, Sam. Op. 3. No. 1. Wiegenlied.		
Partitur	netto — 90	
Stimmen	netto 1 50	
— Op. 5. Valse gracieuse.		
Partitur	netto 1 20	
Stimmen	netto 1 50	

("Variations," continued from page 23.)

when she failed to understand, he explained: "It's conservatory slang. What I meant was, do you sing, play the violin, or the piano?" He explains also that a "partial scholarship" (in contradistinction to a free scholarship) is one "where the conservatory gets what it can, and the student gets what she can." Hope attends her first Thomas concert, reads her first "program notes" and forswears them forever. The passage that made her take the terrible oath was as follows: "In soundless solitudes of mountain heights things unutterable save in tones of sweetest harmony move you as step by step to clarinets and added flutes and horns, the gray colors of dawn merge with those of deepest orange, then of brightest gold, or radiant faced day, or as the heavy robe of twilight settling down, to clarinets doubled in lower fagots, brings rest and peace to man and beast." * * * The soloist of the concert, "Madame Friedenthal," plays Grieg's piano concerto. Later in the book she gives a recital and plays "a Beethoven sonata, 'Funeral March,' Chopin (by request); valse, Chopin; etude, Moszkowski (by request); etudes symphoniques, Schumann; 'A la Bien-Aimée,' Schütt (by request); etude, Henselt (by request); gavotte and musette, d'Albert (by request), and a Liszt polonaise, which no one had thought to request." The pianist was "a tense little woman of slight physique, whose shoulders stooped a little, with a most interesting face, pale and drawn," and was "very short sighted." Does the reader recognize the portrait? Churchill Gray, a music critic who is naturally enough slightly soured on the world, says: "A modern writer throws a light on Brahms' peculiar architecture. In one breath, almost, he observes that Brahms was 'not knee high to Beethoven' yet 'his shoulders were broad enough to bear the imposing weight of Beethoven's mantle.' That would seem to account for his squattiness." "The dachshund of composers," comments Arthur West, who is Gray's rival for the hand of Hope Winston. The program of the Thomas concert contains some fearful and wonderful—and familiar—advertisements. One of them:

One of the largest, most thorough and systematic institutions in America. SCHOOL OF RAPID PROGRESS. Originators of the ONLY perfect method of musical instruction. NO DRUDGERY. LIKE A TRIP TO FAIRY LAND. Beautiful and charming melodies from the start. Even the OLD, who have been prevented studying music in youth, can now acquire the knowledge so long withheld from them. Twenty lessons enable young or old to perform on piano, banjo, mandolin or guitar that which requires years by the old method. SURPRISE FRIENDS. Thousands of testimonials. Open evenings. Catalogue free.

And then there was the card of the "Rosencrantz and Guildenstern piano-player," which "called the attention of the 'tired professional or business man' to a 'relaxation that means greater force and energy the next day'; this marvelous instrument being 'under the instantaneous control of the most fatigued dentist or coal merchant, who might vary the touch from a soft, velvety legato to a blow so powerful that it was never exceeded by a Liszt or Rubenstein'—that fateful 'e'!"

Epigrams of a more general nature fall from Mr. Taylor's pen in this wise: "Americans spend more money on music, and hear less of it, than any other people on the globe." "In an American metropolis one can start a new religion at any time, at any street corner. All one needs is a strong voice and a soap box, and the latter need not be insisted on."

But it is manifestly unfair to the readers of THE MUSICAL COURIER, as well as to the author and publisher of "The Charlatans," to go on with more disattached quotations like the foregoing. Those

given are merely for the fell purpose of causing the reader to wish for "more." It can be procured by applying to the book stores or to the Bobbs-Merrill Company, of Indianapolis, Ind. The chapters dealing with Doctor Rudolf Erdmann, president of the Colossus Conservatory, and the infamous way in which he betrays and drives to suicide the over-ambitious Rhoda Weathers, are a powerful sermon to mothers who have daughters with souls that yearn to express themselves in music. There is nothing unreal, not even melodramatic, about the Erdmann incident. He exists, under different names, wherever music students are to be found. As for Rhoda Weathers, there are many of her, buried in the cemeteries of Paris, Berlin, Naples, Milan, London, New York and—other places. In all this voluminous quotation, nothing of the heart romance of Hope Winston has been revealed. You have been told only that there are two rivals for her hand, and that one of them is a music critic. Read the rest for yourself. And while you do, note the tender touch with which Mr. Taylor has drawn the character of Karl Geist, who is not a charlatan, and of whole souled Madame Jesurin, with her tumbled sympathies for Wagner, Greek gods, George Eliot, Emerson, fairy tales, the New Thought, Grieg, etc., etc.

"The Charlatans" is the first successful attempt to put into book form those evils in music life which most professional writers about the "divine art" know full well, but are afraid to study and to publish in their own home towns. Bert Leston Taylor has done a good work. Incidentally, it might be mentioned also that he served for some time in Chicago as a music critic, but has realized the error of his ways and now is the editorial mainstay of the comic weekly, Puck.

The picture in this week's "Variations" explains itself—especially to those who appreciate the analogy between beer and Beethoven at German popular concerts.

Somebody should advise Puccini to write his American grand opera around the Thaw story. It is becoming operatic even if it is not grand.

Has any one noticed that no matter how bad the rest of a symphony or a concerto may be, always it has a good scherzo. What's the reason?

Lloyd Edwards, of Keokuk, Ia., walked into a Chicago newspaper office and said: "I have broken the world's record for piano playing. I played a piano for twenty-five hours." That is nothing. Carl Reinecke, of Leipsic, has been playing the piano over seventy years and there are no signs of his stopping as yet.

No more soul stirring measures ever have been written for piano and orchestra in combination than the first two pages of Tschaiakowsky's B flat minor concerto. What a pity that Tschaiakowsky did not develop the theme. If Beethoven had stumbled on such a marvel of melody he would be writing yet.

The critic of the Evening Sun sounds a warning note that vibrates penetratingly at this particular time. He writes: "The less said and the more played of Strauss, the better."

There is a composer named Strauss
Who set music to baby and spouse,
He included himself
Then collected the pelf
And now he really doesn't care a clarinet curse
whether any one likes the "Symphonia Domestica" or not.

LEONARD LIEBLING.

THE Sunday night concert at the Metropolitan is supposed to be "sacred" and yet selections from "Salome" were played! Perhaps the sufferings of "Salome" in this city have made its music sacred.

GLASENAPP ON WAGNER.

The fifth volume of Glasenapp's "Life of Richard Wagner," published by Breitkopf & Haertel, has just appeared. It contains four hundred and sixteen pages, and deals only with five years of the master's life, from 1872 to 1877. Important years they were, however, for this was the Bayreuth period. It gives a detailed and authentic account of the festival performances of 1876, besides presenting, above all, his own vivid personal recollections of that memorable first performance of the "Ring," and of Wagner and his activities in general during these five years. Glasenapp quotes many letters of Wagner's written to August Wilhelmj; to the famous singers, Niemann and Betz; to Friedrich Feustel, the banker; to Burgomaster Muncker, and also many Nietzsche letters and others. To be sure, this correspondence is already more or less familiar to the public, much of it having appeared in the Bayreuther Blätter, but Glasenapp, in many cases, throws new light on it. Especially interesting is the author's description of the relations between Wagner and Nietzsche. He also gives us a vivid picture of the comradeship existing between Wagner and the artists during the rehearsals in 1875 and during the performances themselves in 1876. Many of the occurrences depicted are still fresh in the memory of pilgrims to Bayreuth during those two years. Glasenapp's account of the visits of Emperor William I., who attended "Rheingold" and "Walküre" on August 13 and 14, and of King Ludwig, who attended a general rehearsal and the third cycle, are well known. But Glasenapp's description of Wagner's trip to Vienna and of the big London concerts in 1877 are novel and extremely interesting. The closing chapters of the book are full of gloom, and show Wagner's terrible disappointment at the lack of interest of his patrons in the permanent establishment of the festival performances and tell us of his bitter complaint at being obliged to take to the baton and go traveling about giving concerts in order to raise money with which to cover the deficit of 1876. It was at this time that Wagner, thoroughly disheartened, gave serious consideration to the idea of turning his back on the Fatherland and going to America, and yet it was during this sad period that he made his first sketches of "Parsifal."

The concluding volume of the Glasenapp Wagner series will be devoted to the "Parsifal" epoch. So far the biography is a great work. It shows us Wagner from the viewpoint of the hero worshipper, it is true, but that could hardly be otherwise. A man personally so indifferent to his subject as to have absolutely objective opinions, probably would not write a life of Wagner at all, for he would lack the necessary enthusiasm. Moreover, a writer devoid of enthusiasm is not worth reading, especially in such a subjective field as music.

In native pianistic circles much favorable comment has been aroused by the new policy of Steinway & Sons, whose motto henceforth seems to be "America for the Americans." The Steinway house announces as the three attractions which it will personally manage next season, Richard Buhlig, pianist, born in Chicago; Ernest Schelling, pianist, born in New Jersey, and Cecil Fanning, American baritone. Josef Hofmann will also play the Steinway piano, but his manager is Henry Wolfsohn. Buhlig is about twenty-five years old, and a pianist of "poetry and passion" as a London paper dubbed him. He is a great favorite there and one of the few pianists able to draw a paying house in the English capital. His American tour will begin early in November and extend well into May. Ernest Schelling is about thirty years old, a former pupil of Paderewski, and a player well known in this country and in Europe. During the past year or two he has been making a protracted Continental tour.

during which his successes were quite out of the ordinary, as chronicled in THE MUSICAL COURIER from time to time. The active manager of the Steinway concert campaign next season will be Ernest Urchs.

THE only reason music has not yet been made a trust in America is because there's not enough money in it.

STRAUSS and Brahms dividing a program between at the Boston Symphony Orchestra concert! The lion and the lamb! Wolf would have coined an epigram had he been alive.

THE New York Times of last Sunday says that Strauss draws up a literary scheme for his "program" works before he composes the music. The Times adds: "It is as if, having built up his musical edifice by means of an elaborate scaffolding, Strauss took down the scaffolding when he had finished it, leaving it to stand by itself." The foregoing theory, explained at greater length, was first published in THE MUSICAL COURIER of January 30, 1907, page 26, column 2.

GIACOMO PUCCINI, composer of "Bohème," "Tosca," "Manon Lescaut" and "Madama Butterfly," will sail for Europe tomorrow, February 28, after a stay in this country lasting about a month. His visit was welcome, as America likes to gaze upon the Transatlantic great, but impartial observers of musical events must concede that he learned more from our land than it did from him. He has not yet announced his theme for the great "American" opera he proposes to write, but a scandal-ridden public hopes that the work will not treat of the meat rumpus in Chicago, the rapacity of the Standard Oil trust, the insurance revelations, or the treason of United States Senators. Puccini leaves behind him here the impression of a kindly personality, gentlemanly bearing, becoming modesty, and an amazing interpretation of his own works as exemplified in the "Bohème" and "Madama Butterfly" performances given under his supervision. Of course he ought to know, but some of us liked the benighted tempi and phrasing we were accustomed to before he came. Puccini made a bad mistake when he allowed himself to be shipped out of this country on the eve of the "Bohème" production at the Manhattan. That is the sort of thing which fair minded Americans do not like.

John Braun's Song Recital.

John Braun, the tenor, opened the musical week in New York with a song recital in Mendelssohn Hall, Monday afternoon, February 25. The singer was heard in a program of unusual interest, and in the matter of time and arrangement ought to serve as a model to other artists who give recitals in New York. Here is Mr. Braun's list:

Bist du bei mir (Wert Thou With Me).....	Bach
Der Schmied (The Forge).....	Brahms
Adelaide.....	Beethoven
Sea Lyrics.....	Campbell-Tipton
The Sea Lilies Quietly—Piano Intermezzo.....	
Softly.....	
The Crying of Water.....	
Come to the Garden.....	Mary Turner Salter
The Pine Tree.....	Mary Turner Salter
Autumn Song.....	Mary Turner Salter
Automne (Autumn).....	Fauré
Toujours (Alway).....	Fauré
Clair de Lune (Moonlight).....	Fauré
Les Cigales (The Grasshoppers).....	Chabrier
Hymne au Soleil (Hymn to the Sun).....	Georges
Five Short Lyrics (Heidelblumen)—	
Heidelied (Song of the Fields).....	William Tappert
Der Lenz (Spring).....	William Tappert
Die Liebe (Love).....	William Tappert
Die Sonne Sank (The Setting Sun).....	William Tappert
Das Herz (The Heart).....	William Tappert
An den Mond (To the Moon).....	Schumann
Ins Freie (Toward Freedom).....	Schumann

Mr. Braun disclosed a voice of pure tenor quality, a great range and the style of singing that will appeal to serious lovers of music and musicians. His enunciation of the German and French languages is excellent. Then, too, the artist is endowed with intelligence and sincerity, that qualify him to win admiration for songs not altogether of the pleasing kind.

It was in the beautiful Bach song, "Bist Du bei Mir";

Beethoven's inspired "Adelaide," and in the French songs that Mr. Braun achieved his triumphs with the audience. He made a good impression in the "Sea Lyrics," by Campbell-Tipton, and was compelled to repeat "Softly," the second song in the group. "Les Cigales," a most original song, was also redemanded.

The songs by Mary Turner-Salter and William Tappert have much to commend them, but a more extended review must be reserved for another time.

AN APPRECIATION OF MACMILLEN.

The following appreciation of the work of Francis Macmillen was written by Jean Parre, who was a fellow student of the young violinist in Brussels. Mr. Parre heard Macmillen play recently in the Middle West, where his work has created a deep impression:

"After studying for eleven years abroad with the greatest teachers of Europe, the latter years of his course being spent with César Thomson in Brussels, Macmillen becomes a person from whom we may justly expect great things. Thomson took special interest in him and predicted that he would be one of America's greatest violinists. The prediction is verified.

"Macmillen's technic is almost perfect. His fingers are fleet and strong as steel, his scale passages are wonderfully even and his chords and double notes are very true. His program was one of the most formidable that could have been chosen. It was a program for musicians rather than for the general public. Ranging as it did from Vivaldi, of the ancient school (1660) to the modern César Thomson,



FRANCIS MACMILLEN.

with his gigantic technical problems, it was a program that tested to the utmost the versatility of the player.

"Toledo people had the pleasure of hearing Kubelik in the Paganini concerto with Sauret's cadenza. Macmillen, however, played the concerto with the old familiar cadenza by Besekirsky, taught by Thomson. The contrast was marked; Macmillen playing it with great rhythmical energy that we find wanting in Kubelik's performance. In the andante and rondo of Mozart, Macmillen demonstrated the marvelous limpidity and purity of his tone. In the romance of Sinding and the aria of Goldmark he rose to sublime emotional heights.

The "Passacaglia" transcription of César Thomson was one of the compositions of enormous technical difficulty with which Macmillen won the first prize at the Conservatory of Brussels in 1904. This composition is of greater technical difficulty than anything that Paganini ever wrote. Macmillen surmounts these difficulties with ease.

"Sometimes Macmillen shows his youthfulness by a superabundance of enthusiasm in which he overtaxes his instrument, but everything considered, his handling of this tremendous program was as near perfect as anyone could wish.

The accompanist, Richard Hageman, played the accompaniments strictly in modern style, that is, orchestrally and sympathetically. He did something more than does the ordinary accompanist who simply seeks to follow the soloist."

Bromberg Busy and Successful.

Edward Bromberg is unusually busy this season, both as singer and teacher. On the Sundays, February 17 and 24, he sang at the concerts at the Laurel House, of Lakewood. N. J. February 7 he sang at the Transportation Club con-

cert, Manhattan Hotel. March 14 he will give a song recital in Greenwich, Conn.; in April, a recital at a woman's college in Philadelphia. The two recitals given by him recently in Mansfield, Pa., and Port Chester, N. Y., made him popular in those places, and he expects to reappear there again next season. In nearly every place where he has sung this season he is re-engaged. Mr. Bromberg had the opportunity of singing for Herr Hertz, the conductor, who complimented him highly. He wrote thus:

Mr. Bromberg sings with fine taste and understanding; his delivery is musicianly in the highest degree, and his method of singing is excellent.—Alfred Hertz, January 26, 1907.

Elsa Ruegger in Indiana and Michigan.

Elsa Ruegger is having triumph after triumph on her tour in the Middle West. The following notices are from the press of Indianapolis, Ind., and Ann Arbor, Mich.:

Elsa Ruegger, who occupies the foremost position as a player of the violoncello, was the one chosen by the Matinee Musicale for its artist recital yesterday afternoon, and there was a large audience to hear her program. Miss Ruegger is a handsome young woman of much grace, charm and dignity and her playing is that of the mature artist. She handles the somewhat unwieldy instrument with an ease and surety that at once gives confidence.

Miss Ruegger has just returned to America after a tour of the capitals of Europe, where she has played before kings and queens and received many favors and jewels. Indianapolis had the privilege of hearing her fresh from these triumphs. Of all the players of the 'cello, no one man or woman has drawn such a rich, powerful and smooth tone as Miss Ruegger. It was thoroughly satisfying. Her intonation was absolute, and each number on the program was given its own mark of individuality and beauty.

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With what mighty success did Kussewitzky play—he who is today beyond compare the greatest contra-bass virtuoso in the world! Kussewitzky is a brilliant performer, and he plays on his unwieldy instrument with wonderful lightness and variety of tone production, and, what is worthy of special remark, he knows how to draw from his instrument really beautiful tones, tones which, in their loveliness and purity, equal the 'cello. The greatest hit of the program was Handel's concerto, which he played with great simplicity and purity of style.

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during which his successes were quite out of the ordinary, as chronicled in THE MUSICAL COURIER from time to time. The active manager of the Steinway concert campaign next season will be Ernest Urchs.

THE only reason music has not yet been made a trust in America is because there's not enough money in it.

STRAUSS and Brahms dividing a program between them at the Boston Symphony Orchestra concert! The lion and the lamb! Wolf would have coined an epigram had he been alive.

THE New York Times of last Sunday says that Strauss draws up a literary scheme for his "program" works before he composes the music. The Times adds: "It is as if, having built up his musical edifice by means of an elaborate scaffolding, Strauss took down the scaffolding when he had finished it, leaving it to stand by itself." The foregoing theory, explained at greater length, was first published in THE MUSICAL COURIER of January 30, 1907, page 26, column 2.

GIACOMO PUCCINI, composer of "Bohème," "Tosca," "Manon Lescaut" and "Madama Butterfly," will sail for Europe tomorrow, February 28, after a stay in this country lasting about a month. His visit was welcome, as America likes to gaze upon the Transatlantic great, but impartial observers of musical events must concede that he learned more from our land than it did from him. He has not yet announced his theme for the great "American" opera he proposes to write, but a scandal-ridden public hopes that the work will not treat of the meat rumpus in Chicago, the rapacity of the Standard Oil trust, the insurance revelations, or the treason of United States Senators. Puccini leaves behind him here the impression of a kindly personality, gentlemanly bearing, becoming modesty, and an amazing interpretation of his own works as exemplified in the "Bohème" and "Madama Butterfly" performances given under his supervision. Of course he ought to know, but some of us liked the benighted tempi and phrasing we were accustomed to before he came. Puccini made a bad mistake when he allowed himself to be shipped out of this country on the eve of the "Bohème" production at the Manhattan. That is the sort of thing which fair minded Americans do not like.

John Braun's Song Recital.

John Braun, the tenor, opened the musical week in New York with a song recital in Mendelssohn Hall, Monday afternoon, February 25. The singer was heard in a program of unusual interest, and in the matter of time and arrangement ought to serve as a model to other artists who give recitals in New York. Here is Mr. Braun's list:

Bist du Bei Mir (Wert Thou With Me).....	Bach
Der Schmied (The Forge)	Brahms
Adelaide	Beethoven
Sea Lyrics	Campbell-Tipton
The Sea Lilies Quieted—Piano Intermezzo.	
Softly.	
The Crying of Water.	
Come to the Garden.....	Mary Turner Salter
The Pine Tree	Mary Turner Salter
Autumn Song	Mary Turner Salter
Autonne (Autumn)	Fauré
Toujours (Alway)	Fauré
Claire de Lune (Moonlight).....	Fauré
Les Cigales (The Grasshoppers).....	Chabrier
Hymne au Soleil (Hymn to the Sun).....	Georges
Five Short Lyrics (Heidelblumen)—	
Heidelied (Song of the Fields).....	William Tappert
Der Lenz (Spring)	William Tappert
Die Liebe (Love)	William Tappert
Die Sonne Sank (The Setting Sun).....	William Tappert
Das Herz (The Heart)	William Tappert
An den Mond (To the Moon).....	Schumann
Ins Freie (Toward Freedom).....	Schumann

Mr. Braun disclosed a voice of pure tenor quality, a great range and the style of singing that will appeal to serious lovers of music and musicians. His enunciation of the German and French languages is excellent. Then, too, the artist is endowed with intelligence and sincerity, that qualify him to win admiration for songs not altogether of the pleasing kind.

It was in the beautiful Bach song, "Bist Du Bei Mir";

Beethoven's inspired "Adelaide," and in the French songs that Mr. Braun achieved his triumphs with the audience. He made a good impression in the "Sea Lyrics," by Campbell-Tipton, and was compelled to repeat "Softly," the second song in the group. "Les Cigales," a most original song, was also redemanded.

The songs by Mary Turner-Salter and William Tappert have much to commend them, but a more extended review must be reserved for another time.

AN APPRECIATION OF MACMILLEN.

The following appreciation of the work of Francis Macmillen was written by Jean Parre, who was a fellow student of the young violinist in Brussels. Mr. Parre heard Macmillen play recently in the Middle West, where his work has created a deep impression:

"After studying for eleven years abroad with the greatest teachers of Europe, the latter years of his course being spent with César Thomson in Brussels, Macmillen becomes a person from whom we may justly expect great things. Thomson took special interest in him and predicted that he would be one of America's greatest violinists. The prediction is verified.

"Macmillen's technic is almost perfect. His fingers are fleet and strong as steel, his scale passages are wonderfully even and his chords and double notes are very true. His program was one of the most formidable that could have been chosen. It was a program for musicians rather than for the general public. Ranging as it did from Vitali, of the ancient school (1660) to the modern César Thomson,



FRANCIS MACMILLEN.

with his gigantic technical problems, it was a program that tested to the utmost the versatility of the player.

"Toledo people had the pleasure of hearing Kubelik in the Paganini concerto with Sauret's cadenza. Macmillen, however, played the concerto with the old familiar cadenza by Besekirsky, taught by Thomson. The contrast was marked; Macmillen playing it with great rhythmic energy that we find wanting in Kubelik's performance. In the andante and rondo of Mozart, Macmillen demonstrated the marvelous limpidity and purity of his tone. In the romance of Sinding and the aria of Goldmark he rose to sublime emotional heights.

The "Passacaglia" transcription of César Thomson was one of the compositions of enormous technical difficulty with which Macmillen won the first prize at the Conservatory of Brussels in 1904. This composition is of greater technical difficulty than anything that Paganini ever wrote. Macmillen surmounts these difficulties with ease.

"Sometimes Macmillen shows his youthfulness by a superabundance of enthusiasm in which he overtaxes his instrument, but everything considered, his handling of this tremendous program was as near perfect as anyone could wish.

"The accompanist, Richard Hageman, played the accompaniments strictly in modern style, that is, orchestrally and sympathetically. He did something more than does the ordinary accompanist who simply seeks to follow the soloist."

Bromberg Busy and Successful.

Edward Bromberg is unusually busy this season, both as singer and teacher. On the Sundays, February 17 and 24, he sang at the concerts at the Laurel House, of Lakewood. N. J. February 7 he sang at the Transportation Club con-

cert, Manhattan Hotel. March 14 he will give a song recital in Greenwich, Conn; in April, a recital at a woman's college in Philadelphia. The two recitals given by him recently in Mansfield, Pa., and Port Chester, N. Y., made him popular in those places, and he expects to reappear there again next season. In nearly every place where he has sung this season he is re-engaged. Mr. Bromberg had the opportunity of singing for Herr Hertz, the conductor, who complimented him highly. He wrote thus:

Mr. Bromberg sings with fine taste and understanding; his delivery is musicianly in the highest degree, and his method of singing is excellent.—Alfred Hertz, January 26, 1907.

Elsa Ruegger in Indiana and Michigan.

Elsa Ruegger is having triumph after triumph on her tour in the Middle West. The following notices are from the press of Indianapolis, Ind., and Ann Arbor, Mich.:

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SYMPHONY AND OTHER CONCERTS IN CINCINNATI.

CINCINNATI, Ohio, February 23, 1907.

If distinction and merit without any patriotic features could make yesterday's symphony concert at Music Hall a worthy tribute to the birthday of George Washington, it was certainly that with emphasis and acclaim. The presence of George W. Chadwick, whose compositions have given American creative talent impulse and encouragement, added not a little interest to the occasion. He came from Boston, where for many years he has been director of the Conservatory, to conduct at the invitation of the Orchestra Association and Mr. Van der Stucken, his symphonic poem, "Cleopatra."

The soloist was Daniel Beddoe, Welsh tenor, who again proved to signal conviction that the English and Welsh soloists can sing oratorio and concert arias far better than the vaunted singers of grand opera companies who fill in their spare time giving recitals. Mr. Beddoe's numbers were stock pieces of oratorio—familiar to the public—but the way he sang them they are always new. The crescendos which he marked on the repetitions of "Sound an Alarm" were marvels of clarity and power. Mr. Beddoe is the typical oratorio singer, his method being marked by breadth and simplicity. There is not a suggestion of mannerism or sentimentality. The style is as lofty and dignified as the subject itself. The quality of Mr. Beddoe's voice leaves an impression, not so much because it is uniformly musical, but because it is naturally beautiful—a voice that covers and rolls along without effort. Yet such a voice must have been superbly trained as well.

He was quite at home in the Handelian rhythms of the aria, which he phrased as distinctly as he did smoothly. The aria, "Lend Me Your Aid," from "The Queen of Sheba," by Gounod, he gave a noble interpretation, lifting each phrase into meaning, and imparting to the text a genuine, poetic vitality. Many great tenors have been heard in Music Hall—none better than Daniel Beddoe. The Welsh bard was overwhelmed with applause by the audience, and recalled at the close of each number dozens of times. After the last he gave a naïve little Scotch song, by a Cleveland (Ohio) composer.



Mr. Chadwick's appearance on the stage was greeted with tremendous applause. Although his manner is quiet, he conducts with energy and much attention to detail. His symphonic poem, "Cleopatra," is written in intensely modern lines. His marking out of the rich thematic material is masterful, and in all the intricate harmonization he never loses sight of the unity and consistency of the subject. While it is program music, it is of the higher emotional order, rather giving the impressions than a description of the scenes. It abounds in tense contrasts and has some climaxes, the one at the close being particularly imposing. Then, too, in the tender moments of the symphonic poem, Mr. Chadwick proves himself a genuine poet of exalted feeling. At the close the composition was roundly applauded and Mr. Chadwick called out several times.

Under the direction of Mr. Van der Stucken the orchestra gave the Brahms symphony, No. 3, F major, a reading which brought the audience in close contact with the beauties of this work. Although the prevailing color is somber, which does not even change in the allegretto, substituting the usual scherzo, there is an emotional trend in it which is not usual in Brahms. Even so the emotional in Brahms appears to be more suggested by the mind than by the heart. In the third symphony there are no contrapuntal surprises, and the general character is that of poetic beauty. Mr. Van der Stucken's conception of the work showed the close and sincere student as well as the musician of comprehensive grasp. In clearness the first movement was like the page of an open book. The andante was given in beautifully tranquil mood. The orchestral divisions played together with remarkable unanimity of purpose and blending of effect. The strings and woodwind commanded unimpeachable quality. Mr. Chadwick must have been pleased with the orchestra's reading of his symphonic poem—it was sympathetic and plastic to his direction.

A brilliant performance of Smetana's overture to "The Bartered Bride" brought the symphony concert to a close.



It was a red letter event for the College of Music—the second chorus and orchestra concert, Tuesday evening, February 19, in Music Hall, which was filled by an audience of almost Festival size. The solo work was of such extraordinary character that it deserves first mention. Louise Dotti presented two of her pupils—Ida Alois, in Handel's "Let the Bright Seraphim," from "Samson," and Sarah A. Comstock, in the recitative and aria from "The Queen of Sheba," "More Regal in His Low Estate." Miss Alois proved herself a pure soprano, whose voice has resonance, quality, and, conspicuously, purity.

For one so young she sang with remarkable repose. Miss Comstock revealed an extraordinary dramatic voice. Her middle and lower register have exceptional beauty. She sang the well known aria like a matured artist—with intel-

ligence and temperament. Not for years has the college been able to present to the public such genuine vocal talent. The applause of the audience knew no bounds, and Miss Alois was called upon to sing the Handel aria da capo.

Signor Albino Gorno presented a bright and talented pupil in Alla Wright, who, under his direction, played with orchestra Beethoven's piano concerto, B flat major. Her playing showed clear phrasing, rhythmic firmness, good tone production and much above the average intelligence. The last movement was cleanest in its periods. She has the velvety touch which is one of the inborns of Gorno pupils.

José Marien presented two pupils—of professional equipment—Madge McGregor, who played a Beethoven romanza for violin and orchestra, and William Burkel, who gave "Le Deluge," by Saint-Saëns, and a canzonette by Godard. Miss McGregor's poetic side was shown to good advantage, and her tone was musical and absolutely pure. Her interpretation showed musical grasp.

Louis Victor Saar, who conducted the chorus, is to be congratulated upon its improved work, which went to show that he is a man of ideas and progress. His individuality was clearly stamped upon it. The chorus was elastic and responsive to every nuance that he demanded through gradations of shading to a fortissimo. Vitality breathed through each phrase that was sung. A beautiful anthology was offered in the trinity of morceaux—Cherubini's "Sleep, Royal Child," Selby's "Sweet and Low," and Hiller's humorous "Dame Cuckoo." The absolute beauty and classic simplicity of the Cherubini number were reproduced by the chorus with the brush of an artist. The "Dame Cuckoo" was given with characteristic spirit. Beethoven's "The Heavens Proclaim," which opened the concert, was given with reposeful mood, and in rather a slow tempo, which, though it did not drag, made it lack in life.

Last, but not least, comes the orchestra under the training and direction of José Marien. Its professional standard was again sustained, and small wonder it is that from such competent student forces the Symphony Orchestra can be recruited and draw its fresh, invigorating blood. Handel's "Concerto Grosso" in G major, with concertina for two violins, the latter by Florence Hardeman and Percy Fullinwider, was read with a strict sense of rhythm, musical appreciation and classic conception. The fine orchestral support in the Beethoven concerto was something to be wondered at. The concert was closed with Schumann's "Gipsy Life," sung by the College Chorus, and the finale from Haydn's Symphony No. 13.



The record of the second concert by the Musical Art Society, Thursday evening, February 21, in the Auditorium, under the direction of Edwin W. Glover, was an illuminated page in the first year's history of this exclusively professional organization. Illuminated in the double direction of affording lofty enjoyment and rare educational opportunity. The program was even more interesting and more diversified than the first. Its first division was devoted to the purest ecclesiastical style of Catholic Church music, beginning with the "Missa Brevis," by Palestrina, and ending with three contrasting settings of the "Ave Verum," the first one by Josquin des Pres, a French composer of the latter half of the fifteenth and earlier decades of the sixteenth century, who antedated Palestrina; the second, the immortal one by Mozart, which is often used in the services of today, and the third of more modern import and yet closely modeled after Mozart and in pure church style, by Sir Edward Elgar. The middle section of the program was occupied by Bach's cantata, "The Lord is a Sun and Shield," a strong chapter from the Reformation era. The last division was detached from religious environment and presented a miscellaneous character. It began with a trinity of English songs, the first being of the thirteenth century and the third of the last century. As in the first program, Brahms brought up the final train, the initial selection being three trios for female voices and the conclusion four gypsy songs, sung by the entire chorus.

The unity and interest of this program reflected much credit on the constructive talent of Mr. Glover—its performance proved his exceptional ability as a chorus trainer. It is true Mr. Glover enjoys the advantage of having exclusively professional talent under his baton. That is a rare combination found only in a few musical cities in the world. Much would naturally be expected from it. But it takes much more than voice material to accomplish such results in a practically new field of study. To sing Bach and Palestrina and the old masters of church music well is not an easy task. It is not only a material, but a formal, vital task. The preservation of the spirit of the music is much more important than the bare singing of the text. In this respect the chorus, known as the Musical Art Society, reached a lofty ideal. Then, too, where so much solo talent enters into the body of the chorus the tendency is always for each individual to emphasize his voice at the expense of the ensemble. The first concert showed this propensity, but the second was almost free from it. There was united effort for concerted results. Again should be noted the remarkable balancing in the

voice divisions and the tone quality—fresh, buoyant, vigorous and vital. The rhythmic firmness was impeccable in all the contrapuntal mazes and counter positions of Bach and Palestrina. The shading, expression and nuance made up an artistic canvas.



The "Missa Brevis" by the great reformer of church music was thoroughly enjoyable. It has a sublime beauty and simplicity. The sustained legato singing in the "Sanctus" was admirable. In the solo quartet of the "Benedictus" the voices blended charmingly with a devoutly poetic contrast in the polyphonic structure. Members of this quartet were Mrs. Bennett, Miss Bain, Messrs. Chilton and Gallagher. The profound serenity of the Des Pres "Ave Verum" was faithfully reproduced. The majesty and concentration felt in the "Ave Verum" by Mozart spoke volumes for the temper of the chorus, and the "Ave Verum" by Elgar was as chastely wrought as the columns of a Gothic cathedral.

Perhaps the best evidence the chorus presented of its form was in the Bach cantata. Through all its contrapuntal harmonization the music spoke with energy and vitality. Miss Hinkle sang the contralto air, "God Is Ever Sun and Shield," with tender pathos. The bass solo of Mr. Baughman was manly and the subsequent duet with the soprano, Mrs. Krippner-Shealor, was finely blended. The oboe solo in the contralto air was a rich, mellow accompaniment. The English songs were given with freshness and buoyancy. The winding up with Brahms was like offering the best wine last. The trios for female voices were sung within the domain of the inner spirit—the song from Ossian's "Fingal" in its contrasts of light and shade being particularly faithful to its weird and romantic genius.

The gypsy songs were given with snap and delightful differentiation. In the Mozart "Ave Verum" and the Bach cantata the instrumental accompaniment was furnished by the Symphony Orchestra.



One of the events of the present week was the second Conservatory Orchestra concert on Wednesday evening, February 20, under the direction of Pier A. Tirindelli, in the beautiful hall of the Cincinnati Conservatory of Music. A review of this concert will be given in my next letter.

J. A. HOMAN.

Hartmann Talks to the Reporter.

(Spokane, Wash., Evening Chronicle.)

It takes more than one misfortune to turn Arthur Hartmann into a pessimist. The talented violinist, who was to have appeared in concert here last evening, arrived this morning and made a brief stop before proceeding to Salt Lake, where he is to appear in a return concert which will be a big thing in the Mormon city.

Mr. Hartmann is a quiet, polished gentleman, with a perfect English accent and a rare sense of humor. He appeared to be tired this morning and has a right to be, as he has traveled from Nova Scotia to British Columbia, and covered the territory between Maine and the Pacific, and still has many concerts before him.

"I will return to America in two years. Next year I will be in Berlin," said Hartmann, "but the following year I will again tour America, and Spokane can be assured I will appear here. I am heartily sorry I was forced to miss the engagement here, but it could not be avoided.

"My plan is to teach in Berlin in the summer and tour in the winter. In order to make up for failing to appear here I will give the pretty girls of Spokane lessons without charging them, and will ask no remuneration if they will come to me in Berlin."

Hartmann is proud of one thing—his son. The youngster is now sixteen months old, but the violinist is positive his offspring will never be a musician.

"No, there is no music in him, and I am sorry. He is going to be a pugilist, I suppose. They write he had pounded the piano to pieces, and that bears out the pugilist theory."

Hartmann was serious about the lack of music in his son. When told that a child of sixteen months was not supposed to be a musician he replied that he was full of music at that age.

"Why, when I was three years old I was playing the violin. I loved music and began it before I was as old as my son. I have my little violin yet and am going to present it to President Roosevelt should he have a grandson."

Genevieve Clark Wilson has accepted the position of soprano at the First Reformed Church, Brooklyn; William Hammond, organist and director. She is also solo soprano at Temple Beth-El, Fifth avenue and Seventy-sixth street, New York.

WANTED

WANTED—Piano salesman to sell high grade pianos; must be first-class man and furnish good reference. O. Wissner, 603 Broad street, Newark, N. J.



VIENNA, KOCHGASSE 9, February 1, 1907.

Johannes Messchaert gave three recitals in Boesendorfer Hall. He is an artist par excellence. The first evening was devoted to Schubert, the second to Brahms, the third to Schumann and Mahler. The latter's "Kindertotenlieder" ("Child-Death Songs") are a weird aggregation. Mahler paints in colors of black and deep brown and wields the brush in the extremist style of the Vienna school of painting. Either Mahler is influenced by the painters, or they by him. There is much melancholy droning, with a dominant poignant note throughout. The songs have decidedly a deadening effect. Messchaert was greeted by the largest of Boesendorfer Hall audiences at the three recitals.

Wilhelm Becker has added another to his long string of successes. He came when the weather was the coldest in the memory of many old residents. The people seen on the streets that evening could be counted on one's fingers. But nevertheless, a large and interested audience attended Becker's recital. He has soul and imagination, strength and a powerful technic; his tone is large, broad and full, and is intensely musical. He interests one, too, in that he takes to himself authority and initiative. He is a thinking musician. Except for the interpretation of some passages in the Beethoven sonata, op. 27, No. 2, his playing rang true; it was sincere and sympathetic. The Liszt "Venezia e Napoli" and the Schubert impromptu, op. 142, No. 3, brought out his technic brilliantly, as did the Schumann "Carneval." The Chopin numbers were the B minor scherzo, the berceuse and G flat major valse. As encores he played two of his own compositions.

Jan Kubelik, too, repeated his usual distinguished success in the Music Friends' Hall, Thursday evening. He appeared with the Concert Verein Orchestra, under Gustav Gottheil, in the Bach concerto in E major, the Tchaikowsky "Serenade Melancolique," the Saint-Saëns "Havanaise" and the Paganini "Del cor piu non mi sento." The slender figure, always swaying, with its shock of black hair, is certainly compelling, and holds every eye. The weird technician is rapidly maturing into a broad musician. Already his tone is taking on deeper musical meaning. If his technic is not as perfect and dashing as before, it is because he is thinking no more of brilliancy alone. The technic has lost its infallibility, but what of that, compared to what is and will be gained in tone? Eduard Goll played the Tchaikowsky piano concerto, op. 23. He is a fiery young man and won his audience from the start. Kubelik gave three encores.

Wilhelm Backhaus, sharing the piano honors of the week with Wilhelm Becker, gave his second recital Saturday at Boesendorfer's. He played the Bach "Chromatic Fantaisie and Fugue" in epic style. In Beethoven his intellectuality cropped out. The Chopin numbers showed that Backhaus is possessed of poetry and romance. On the whole, his Chopin was superior to his Beethoven. The Schumann-Liszt "Widmung" was rushed along too fast, but he was splendid in Liszt's arrangement of Mendelssohn's "Midsummer Night's Dream."

Bruno Walter, of the Opera, conducted the "Nicolai" Philharmonic on the 27th. He began modestly with the Schumann first symphony. If Walter is not a great composer he is a very able conductor. Intensely sincere and deeply sympathetic, he drops the individual note and loses himself in the music. This was his first appearance with the Philharmoniker, and he was nervous. To be commended was his bringing out of Robert Fuchs' second serenade for string orchestra. Fuchs holds a chair in composition at the Conservatory and has an advanced opus number to his credit. He was at one time Walter's teacher. His serenade could well have been termed "Spanish." Unlike Reger, he develops good themes. The music is fascinating with its haunting movement and color. Another interesting work of his is the third serenade. Selma Kurtz sang an aria from Rossini's "Semiramis." Of course she sings well and shared the honors of the hour with Walter. Lastly was given Richard Strauss' "Till Eulen-

spiegel," that marvelously ingenious work. Walter received enthusiastic applause.

The Concert Week.

BOESENDORFER HALL.

Messchaert, voice, thrice; W. A. Becker, American pianist; Hermann and Albertine Stendner-Welsing, piano; Bruno Eisner, pianist; Valborg Svärdström, lieder; Backhaus, piano; Ernest von Lengyel, twelve year old pianist.

EHRBAR HALL.

Vilma Rousz-Zillig, lieder; Franz Chalupny, violinist; Maria Seeg, lieder; Ansoerge Verein, "Arnold Schönberg" evening.

AT THE OPERA.

"Lohengrin," "Barbier von Sevilla," "Pagliacci," "Cavalleria Rusticana," "Hoffmann's Erzählungen," "Lucia," "Fidelio," "Tannhäuser," "Der Freischütz."

I did not hear Bruno Eisner's piano recital, but have been told that he surprised his audience and that he is a wonderful young virtuoso.

M. MARVIN GRODZINSKY.

Maud Lee Bissell's Versatility.

Maud Lee Bissell, daughter of the noted surgeon, John M. Lee, of Rochester, N. Y., is an accomplished musician. From childhood Maud Lee had every educational advantage, being instructed by the best music teachers in New York. Her early marriage, before she was out of her "teens," did not interfere with her love of study, and today this young woman is a brilliant concert pianist, whose career is watched with pride by her many admirers. An artist of pronounced ability, Mrs. Bissell is gifted as well with the ability to impart knowledge. Her large class of piano pupils appreciate their magnetic teacher, whose judicious training is evinced by a style and finish in piano interpretation worthy of maturer years.



MAUD LEE BISSELL.

Outside of her native city she has also won a splendid reputation by her concert work and the able way in which she discharged the duties of supervisor of music in Genesee, during the absence (in Europe) of the head of the music department.

Among Mrs. Bissell's notable engagements may be mentioned recent recitals at Pelham Manor School, which the metropolitan journals praised; also concerts in Fredonia, Dunkirk, Genesee, LeRoy, Batavia, Rochester and Buffalo. That her repertory is an extensive one, and that she is versatile, may be learned by reading the following names: Bach-Liszt, Beethoven, Chopin, Brahms, MacDowell, Debussy, Schytte, Bach-Tausig, Schumann, Rubinstein, Godard, Wagner-Liszt, Haberer-Gulmanti, Rive-King, Schubert, Mendelssohn, Schubert-Liszt and Poldini. The "Emperor" concerto was played by Mrs. Bissell, with the Rochester Symphony Orchestra, and won unstinted praise. The Rochester Post-Express, reviewing a recital, said: "The toccato and Liszt transcription were among Mrs. Bissell's best numbers, Bach being played with the full appreciation of its wonderful beauty. The dramatic passion of the Erl King in the Schubert original, and the atmosphere of terror with which Liszt invests it were admirably revealed." The Rochester Democrat and Chronicle predicts: "A successful career, owing to the brilliancy and color of her playing."

The Buffalo Times mentions Mrs. Bissell as "an artist of sterling ability. Her qualifications as a teacher as well as a pianist entitle her to a place among our best American artists." The Genesee Republican characterizes her "concert work as a positive delight." The Fredonia Censor tells of "her absolute command of technic, intelligent, sympathetic interpretation, and the unquestioned ability of her performance of Chopin's revolutionary etude with fire, vigor and wild despair."

After playing at the next Rochester Symphony concert,

when Watkin Mills is to sing, Mrs. Bissell will fill some important engagements in Pennsylvania towns and the musical city of Erie, and may go farther West.

Hartmann in the Northwest.

Here are brief extracts from the most recent Northwestern press eulogies received by Arthur Hartmann, one of the violin sensations of the new century in this country:

Arthur Hartmann played last night to an immense audience at the Victoria Theater. It was an evening of delight to all lovers of music. Mr. Hartmann's wizardry of the violin gave appreciation to his marvelous technic, to be lost in the bewitching beauty of the melodies.—Victoria, B. C., Daily Colonist.

Arthur Hartmann is truly the master of the violin. Gifted with genius, passion, power and a fine musical temperament, polished and developed by years of study and toil, he last night, at his first appearance in the city, completely charmed the audience that packed the First Congregational Church to the very doors. Under his touch the tone of the violin becomes a laugh or a sob, a prayer, a wailing cry, a song of love, and no matter what your mood is he gives you something that will answer it.—Salt Lake Tribune.

The rare beauty of tone Mr. Hartmann evoked from his violin ranks him as one of the great artists of the day. The chaconne gave evidence of his artistic interpretation and masterly execution, and was enthusiastically received.—Portland Evening Telegram.

Arthur Hartmann fully sustained his reputation as a violin virtuoso last night at the third concert of the Ladies' Musical Club. It was a gratifying and brilliant success. Hartmann is a wonderful technician, ranking with Ysaye and Kubelik in his mastery of bowing, and is probably a peer of either in the precision, accuracy and brilliance of his fingering. His tone is faultlessly pure and noble. His shading and coloring delicate and artistic.—Seattle, Washington, Post Intelligencer.

Arthur Hartmann, the Hungarian violinist, fairly bewitched Portland last night with the magic of his inspired bow. It was in the Bach chaconne, of course, that Hartmann did his biggest work. With most world famous artists this composition is an incomprehensible parable of complicated, blindly interwoven voices. Other virtuosi drape it perhaps with alluring externals, decisive rhythm and sweetness of tone, but so far as the inner thought is concerned their playing is a whitened sepulchre, veiling a shallow thought and dead conception. Hartmann's finish has not become veneer; his infinitesimal art has not glossed away his feeling, and in his hands the Bach chaconne puts on a dignity, a reverent nobility, which makes it strike the deepest and highest in one's nature. It is the music of the soul.—Portland, Ore., The Morning Oregonian.

There was no early goers at last night's violin recital by Arthur Hartmann in the First Congregational Church. Every soul remained until the last note in the last strain from the glorious Stradivarius in the hands of a consummate artist, and even then they were loth to go. In fact, the entire audience rose to go with evident reluctance, and when the accommodating performer in response to prolonged applause did the usual thing of appearing in response to encore after the final number, the listeners gladly resumed their seats, while the artist played a delicate morceau that held everybody in suspense.—Salt Lake Evening News.

Hartmann drew another fine house last Saturday night, when he so wrought up his audience, that as on the occasion of his previous visit, they refused to leave after the final number, waiting for a closing recall in response to the applause. The program was one of immense difficulty, including eleven numbers, as printed in Saturday evening's News, with half a dozen more numbers in the way of recalls for the violinist and pianist. Both artists used not a single score in their solos, the entire heavy program being memorized.

The whole was a most masterful performance, but the most exquisite thing of the evening was the transcription by Hartmann himself from MacDowell's "To a Wild Rose." The composer had declared before his intellectual death that he had never written for the violin because he did not understand the instrument; and yet, all unconsciously, he wrote this delicate, beautiful piece of lyric lacework that has been proven admirably adapted to the violin, through the transcribing hand of Arthur Hartmann.—Salt Lake Desert News.

Gabrilowitsch Recital Program.

Owing to the tremendous success of his appearance here on January 19, Ossip Gabrilowitsch, the Russian pianist, will play another recital at Mendelssohn Hall on Wednesday afternoon, February 27 (today), with the following program:

Sonata, B flat minor, op. 79 (new).....Glazounow
Nocturne, F major, Mazurka, B minor.....Chopin
Intermezzo, E minor.....Brahms
Rhapsodie, E flat major.....Brahms
Prelude, G minor, op. (new).....Rachmaninoff
Chant d'automne.....Tchaikowsky
En automne, Etude.....Moskowsky
Etude, F minor, from twelve etudes d'execution transcendente.....Liszt

Rosa Olitzka Was Far Sighted.

E. Stroock, of 1188 Park avenue, New York, a brother-in-law of Rosa Olitzka, received a cablegram from the singer, the day after the steamer Berlin was reported wrecked near the coast of Holland, notifying him that she was safe. Madame Olitzka was booked to sail with other members of the German Opera Company that had closed an engagement at Covent Garden, London, but when she saw that a terrible storm was raging, she decided to remain in England a few hours longer and take a later steamer.

The Granberry Piano School has engaged Cora Gold-dwaite, violoncellist, to direct piano ensemble classes in playing with the 'cello. The training of piano students to play with stringed instruments is an important part of their education, and these classes ought to be well patronized.

MILAN.

MILAN, February 9, 1907.

Maria Vittoria Calzolaio, mezzo soprano, and already well known in Rome, gave a concert last evening at the Sala del Conservatorio. It was really almost a curiosity for the public to hear one of its own countrywomen in concert work; all Italians aspiring to opera. Mlle. Calzolaio won applause for her fine delivery of the old school songs of Scarlatti. Her rendering of Schumann's "Moonlight" was not an ideal, as she does not seem to penetrate into the depth of the composition; the Brahms songs were better. But her enunciation is very bad, and still she sang all in her native Italian. Too bad that singers pay so little attention to this most important part of their art! She sang two songs by Maestro Cantu, who accompanied at the piano, but these made no effect, being very commonplace. All together the concert was interesting, and no doubt Mlle. Calzolaio is satisfied with the treatment received from the public and press.

"Tristan and Isolde" continues to pack the Scala, and alternates happily with "La Gioconda" and "Carmen." Maria Gay, who gave two performances of "Carmen," in Florence last week, has been re-engaged for another and last, they say.

Mascagni will direct his "Amica" in Florence during the month of May.

The impresario, Milone, is forming an excellent company of grand opera for the forthcoming season in Brazil.

Maestro Virgilio has gone to München to direct two concerts, one all of his own music and the other all Italian; old and modern composers.

It is rumored that Leoncavallo will make another tournée through the United States. He himself, though, is very reluctant to speak about it; most probably, if he goes, his charming wife will accompany him.

Maddalena Mariani Masi, who created the role of Gioconda, has left Italy for Paris. She will consecrate her time to teaching. Every time one goes to hear the actual Gioconda, remarks like these are heard among the public and in the foyer of La Scala: "Oh, but she has not the art of la Masi!" "That phrase of the duet will never be heard again like la Mariani Masi."

An exquisite tenor, who has just returned to the stage, obtained a spontaneous and enthusiastic success as Werther, at the Teatro del Corso. He was absent a long time from the stage and the operatic art is to be congratulated that such a refined artist can be heard again, Bologna being the first step.

At Mantova, Febea Strakosch is triumphing in "Mademoiselle de Belle-Isle," by Spero Samara.

"Madam Butterfly" is having quite a run in Italy.

"Carmen" was a success with Mlle. Larkin at Venice.

Maestro Lorenzo Filiasi, author of "Manuel Menendez," will give a new opera of his, here in Milan, in the fall. The title is "Fior di neve." He also announces his eventual marriage to a young Milanese lady.

San Carlo Theater, of Naples, has just given "La Vally," by Catalani. Fiasco for all but Maria Farneti and Mugnone, with his orchestra.

In Rome the Trio Cristiani, the Schultheis, Brandi Sisters and the Municipal Orchestra furnish plenty of good music to the Romans.

The second concert of the Quartetto Polo, given at the Sala del Conservatorio, was interesting, and owing to the beautiful interpretation of several numbers, most successful. Brahms' exquisite quartetto, op. 51, No. 2, awakened the greatest enthusiasm, the first and second tempi being especially appreciated for the finesse of coloring and the variety of rhythm. The third and fourth movements, in their vehemence, were admirably portrayed. The third quartetto, by Bazzini (mi bemol) was a good opening number, as its simple and melodic lines give a sensation of sincerity, which prepares one to hear the greater and deeper compositions of the German school. The second part of the concert contained a very interesting concerto, so to say, as it rather makes the effect of being a suite, for violin, violoncello and piano, originally clavessin, by Couperin, called the prince of the clavessin, written for the Sunday evening chamber music at the Court of Louis XIV. To my taste the substitution of the piano for the clavessin was not fortunate, as it deprived the music of that original, singular mellow softness of sound which the more sonorous piano spoiled. "La Musette" and "La

Chaconne" were the best and most appreciated parts of this composition. Altogether a very successful concert, to which only a small public adhered, as usual.

The week at La Scala will be as follows: February 12, "Gioconda"; 13th, "Salome"; 14th, "Carmen," at popular prices; 15th, "Grand Masked Ball"; 16th, "Gioconda"; 17th, "Tristan and Isolde." Catalani's "La Wally" will be ready for the first week in Lent. So far, La Scala is always crowded, and I am sure they are making lots of money—a thing that has not occurred in many years. Yesterday it was told me that there is no deficit as yet.

Kruscienisky, who sings Salome and Isolde, is engaged for the Opera of Buenos Ayres, and so is Maria Gay.

La Scala will have a new Brangaene and Laura in the person of Mlle. Lucchini, especially engaged. She will also sing Amneris.

Emma Carelli, the well known soprano, and wife of the noted Socialist, nay Anarchist, Walter Mocchi, has had to suffer again for the political opinions and doings of her husband, the public of Trieste not allowing her to finish the performance of "Zaza." She resorted to the trick of fainting, and, of course, there was a reaction in her favor. Her contract finishes with a few performances of "Mefistofele." She will then go to Bucharest for a few performances of her favorite roles; after that she goes to Buenos Ayres and Brazil. Generally she backs her own companies, but this time it seems she will rely on a reliable impresario.

Two grand opera companies will be rivals during the next season—one at the Grand Opera House, the other at the Colosseo, where Carelli and Zenatello will sing—in Buenos Ayres, Argentine Republic.

Vittoria Cima, perhaps the only musical salon in Milan, gave her first soirée, and several artists contributed some fine music. Riccardo Zandonai played and sang, with his very small but penetrating voice, some excerpts from his "Cricket on the Hearth," which everybody enjoyed very much, as his is real, clear, melodious and rich music. This was the clou of the evening.

Carnival this year is even more dead than last year, and the masked balls are real funerals: people in the most ridiculous or gorgeous attire walking around as though they had lost their last cent. Amusing, isn't it?

This office has just received news that a young American, Marie Huette, has made a very successful debut as Santuzza at the Municipale of Reggio d'Emilia.

A new Carmen, a real Spanish girl, was not very lucky at the Costanzi, of Rome; the papers say she danced and played the castanets well. The part will be taken by Mlle. Wyna, a French singer.

Anna Bussert was a caller this week. She is preparing her repertory and expects to be ready for the fall.

Mascagni is hard at work on his "Vestillia"; still, he does not know himself when he thinks the work will be finished. He was offered another engagement for America, but he staunchly refused, saying that for the moment one experience is enough.

Marie de Rohan, lyric soprano, is negotiating for an immediate debut, which will be made either in Milan, Florence or Rome. Her voice, they say, is of a phenomenal range and her colorature of the most brilliant.

An intimate friend of Mascagni has just referred that at the same time Mascagni is composing "Vestillia" he has nearly finished—or at least the principal parts of the new libretto that won the Sonzogno prize, "La Festa del Grano." Strange to say, this opera will have no chorus, no duets, no trios, no ensembles; why not no orchestra?

Sonzogno, the kindest and most charitable of all editors and beings, is again meditating the good of some young composer. His name?—not just now. Meanwhile, he has given over to the children of Mascagni all the profits of a year brought in by "Cavalleria."

Callers at the office were Marie de Rohan, Mr. Huber, and Mr. Wallace.

Sonzogno has opened a new concorso for the best symphony and for the best one act opera. Composer of the first would win the prize of 500 lire, the second 2,000 lire.

Everybody here is ridiculing the puritanic spirit—'twere better to call it hypocrisy—of the New Yorkers, in not wishing to see "Salome" any more, for fear of tainting their morals! Conried is admired, on the other hand, for

having been smart enough to make the first performance of so much talked about and discussed an opera his benefit. It is the talk of the famous Galleria.

In Rome, at the Costanzi, Massenet's "Thais" was very successful, mostly due, though, to the magnificent singing and general interpretation of Battistini and a young singer, Carmen Melis, hitherto unknown, but who, the press unanimously declares, was a revelation, more especially for her great beauty of face and figure. Her voice is good, and they say her poses are very *recherché*. The comments on the music are not entirely favorable. The scenery and costumes were of incomparable beauty.

Rome—La Societa del Quintetto—directed by Gulli, gave its second concert. The success, as always, was merited and excellent. Program consisted in trio for string instruments, op. 9, No. 3, Beethoven; sonata, op. 45, Mendelssohn; quartetto, op. 25, for piano and strings, Brahms. The best work of the afternoon was the andante of Mendelssohn's sonata and the andante con moto of Brahms' quartetto. Friday, February 1, third concert, Gulli will give a pianistic concert, playing nothing but Schumann, among which symphonic studies and kinderscenen, and "Carnival."

Rome—the thirty-second concert, popular concert of the Orchestra Municipale, was given before the usual crowded house. The clou of the concert was Beethoven's fifth symphony.

Rome—Professor d'Angeli has initiated a series of matinees to illustrate by word and song the lieder of Schubert. Frederic Thiron will be the singer.

Rome—At the Sala Costanzi, The Trio Romano gave its second concert of chamber music, consisting of trio, op. 63, Schumann; trio by Arensky; trio, op. 32, Rubinstein.

As is easily seen, Rome has a far greater musical contingent than Milan. It is perhaps owing to the greater amount of foreigners who live in or visit Rome.

Mascagni has been in Milan for a few days. He has returned to Rome to take up his work at the school and also to continue composing for his new opera.

It is almost sure that Boito's "Nerone" will be given at La Scala next year. Boito is very seldom in Milan, and when he is here nobody but his most intimate friends, and even these with difficulty, can see him. He passes most of his time at his villa on Lago di Garda.

Riccardo Zandonai has won a concours for a one act opera, in Austria, with the probabilities that his opera will be given in Vienna under the auspices of the Ministry of Public Instruction.

Bianca Volpini, American, after her Bergamo success, is contemplating other offers for the Lenten season.

Clara Sexton is singing with success in Florence, in "Mignon" and "Lucia," and Miss Dillon is singing at Jesi.

Maria Gay, the great Carmen of La Scala, will give one performance of this opera at Florence this coming week.

The basso, Scarneo, ex-singer and ex-actor, has given up the stage and has established a school for perfecting singers in opera in Florence. D. P.

St. Louis Critic Admired Francis Rogers' Program.

A fine specimen of program making was exhibited by Francis Rogers at Music Arts Hall, said the St. Louis Mirror, referring to the baritone's last appearance in St. Louis. There was not a dull number, and the arrangement most felicitous. Mr. Rogers evidently believes in contrast and great variety, and his selections from the song literature of ancient and modern times shows not only catholicity of taste, but excellent judgment as well. Continuing, the review added:

There was a gratifying freshness, too, about this program. The unsung predominated, and that without the suggestion of a striving for the unusual. Mr. Rogers' interpretation was in accord with the program. From the first to the last number his work was marked by exceptionable taste; he was always musicianly and sang in fine style. If one number more than another can be selected for comment it is in his exquisite rendition of Haydn's setting of "She Never Told Her Love," from "Twelfth Night." This was a rare combination of beautiful singing and poetic interpretation, and stamps Mr. Rogers as an artist of the highest rank.—St. Louis Mirror.

Sophie Stähelin, a talented Swiss singer, who studied with Mary Wollen (Royal Conservatory) was heard to advantage in several concerts during the fall here, in London, Zürich, etc.

RANDOLPH-HUTCHESON RECITAL IN BALTIMORE.

Harold Randolph and Ernest Hutcheson gave one of their successful ensemble piano recitals at the Peabody Institute in Baltimore two weeks ago. These notices are from the Baltimore papers:

A supplementary recital on two pianos was given by Harold Randolph and Ernest Hutcheson at the Peabody Institute yesterday. They presented the following fine program:

Andante with Variations.....Robert Schumann
Impromptu, on a Theme from Schumann's Manfred.....Carl Reinecke
Variations, in E flat minor, op. 2.....Christian Sinding
Menuet, from L'Arlesienne Suite.....Georges Bizet
Danse Macabre, arranged for two pianos by the composer,
Saint-Saëns

Symphonic Poem, Les Preludes, arranged for two pianos by
the composer.....Franz Liszt

Baltimore is certainly fortunate in having two piano artists so closely matched. In technic they are unsurpassed, while in brotherly regard and artistic deference they are twin brothers in art. These are not merely fortuitous circumstances, but are prime requisites, and constitute essential bonds in musical fitness between genuine ensemble players—manifestation of even the least desire to dominate would ruin the delightfully magnetic performance.

In giving their excellent program they had to respond to many recalls, but the audience would not be satisfied until they had played the Saint-Saëns "Danse Macabre" three times. The Bizet menuet and Liszt preludes, arranged for two pianos by the composers, were also great triumphs in the unique performance.—Baltimore American, February 16, 1907.

It is doubtful if there are two other pianists in this country—perhaps in the world—who can play in such thorough unison and sympathy together as Messrs. Randolph and Hutcheson. Both are masters in the art of technic, both are peculiarly alike in temperament and both understand each other with such thoroughness that they play together as one. Throughout yesterday's program there was not the slightest variance in tempo or tone. Both players seemed to read, as it were, their parts through the same eyes and with the same minds.

The Schumann andante, the Reinecke impromptu and the Saint-Saëns "Danse Macabre" were given last winter by Messrs. Randolph and Hutcheson at Lehmann's Hall. Their rendition of the same numbers yesterday surpassed their work of last year.

Their ensemble playing is so superb that too much cannot be said in praise of them nor too much encouragement given the development of that particular phase of music.—Baltimore Sun.

The recital was marked by rare artistic taste and the perfect ensemble absolutely essential in this school of music, the splendid effects secured by the performers displaying their unity of interpretation and execution. Each number was given with an unerring appreciation of its character, which aroused the enthusiasm of the audience and won many recalls for the performers. To the spontaneous and constant applause they responded with Duvernoy's "Feu Roulant" and the Chopin etude, A minor, op. 25. The recital may truly be said to have surpassed all previous performances of the kind in Baltimore, and its success adds another to the many triumphs achieved by the artists in the field of musical work here and in other cities.—Baltimore News.

Hammerstein's Great Opera.

(From the New York Times.)

The new opera house has steadily been gaining in supporters ever since the first week of experiments; and it has done so on the strength of certain merits of its own, peculiar merits that exercise a potent attraction on those who like opera and operatic singing for their own sakes and not for reflected glory. It is Mr. Hammerstein's great good fortune to have built a house whose acoustic properties give a kind of fascination to operatic performances that has not been experienced here for many a long year. No doubt a good many people who experience this fascination do not know to what to attribute it; but cognoscenti have been longing for such an auditorium and understand what it means. The performances at the new house have reached an excellent standard; there are a few great artists, a number of good ones, competent forces in most places where competency counts, and a strong and resolute musical intelligence at the head of things. People like the great artists and flock to hear them, and they are not depressed by harsh contrasts of genius and total inadequacy. It may be that some of them would prefer a more modern repertory; but let that be a question for the future.

It seems to be established, as the Times has previously declared, that New York is able to support two opera houses and do justice to both. As has been pointed out, the population of this town is increased by something more than 100,000 a year, to say nothing of the swelling throngs of visitors who desire to be amused; and there must be a certain percentage of the musically inclined and the financially fitted among them to add to what the economists call the "effective demand" for music. On a matinee day, when there are four operas, and perchance also a crowded orchestral concert in Carnegie Hall, it is easy to count up 16,000 or 17,000 people listening to and paying for music in New York City. Operagoing is a habit like any other; and it needs only intelligent and honest treatment of this public to establish this habit and to assure a clientèle for two big opera houses. Moreover, the competition thus set on foot is an excellent thing for both; and we fancy that most operagoers have seen and heard for themselves the beneficent results of it this winter. It is also an excellent thing to find a public that likes opera for what it is and not for what its surroundings are. There are many things needing to be done to make the new undertaking all that the exacting would like to have it; but the wonder is that so much has been accomplished in so short a time. The

main point is that Mr. Hammerstein shows a desire to do what can be done and really to do it. He studies to please in all things.

A Talented French Violinist.

Edouard Dethier, violinist, and Manfred Malkin, pianist, gave a joint recital in Mendelssohn Hall Thursday evening of last week, when this program was presented:

The Moonlight Sonata.....Beethoven
Chaconne.....Vatili
Suite.....Sinding
Etude, op. 10, No. 12.....Chopin
Nocturne, op. 14, No. 3.....Chopin
Ballade, F major, op. 38.....Chopin
Concerto, E major, No. 2.....Bach
Octave Etude, op. 740, No. 33.....Czerny
Romance, F sharp minor.....Schumann
Etincelles.....Moszkowski
Perpetual Motion.....Weber
Russian Airs.....Wieniawski
Mazurka.....d'Ambronio
Variations on G string.....Paganini

A more diversified program rarely has been given in New York by a violinist and a pianist in conjunction. The audience was not large, but its enthusiasm was unbounded.

Both artists did creditable work and were rewarded by unstinted applause. The honors were about evenly divided.

Dethier is an exponent of the French school, which was founded by Alard. Finesse and finish are the dominant characteristics of this school, which differs only slightly from the Belgian. The young violinist possesses a plenitude of talents. He is endowed with the musical temperament and absolute pitch, indispensable fundamentals for the great violinist. His playing is marked by purity of tone. Rarely does he fall into aural lapses. All his work is conscientious; it is illumined by a bright musical intelligence and chastened by a refined taste. His tone is big and vitalized by sensuous beauty. It must be said, however, if the whole truth is to be told, that Dethier's technic is not quite adequate. One year's study with Sevcik, that "maker of virtuosos," would lift the young Frenchman to a high artistic attitude, for it seems that all he needs is a more highly polished technic. As it is, Dethier is one of the most talented of the younger violinists before the public. He gives real pleasure to those who enjoy legitimate violin playing, sans meretricious display. Beyond doubt, his future is bright.

It should be mentioned that Gaston Dethier, the violinist's brother, played the accompaniments in a masterly way.

When Rena Sang.

[Rena Vivienne, one of the prima donnas who has scored a triumph in Henry W. Savage's production in English of Puccini's operatic masterpiece, "Madam Butterfly," is an American born girl and was formerly a newspaper worker in Duluth. During the recent presentation of the opera in Duluth, the following tribute from Mary McFadden, a member of the Tribune staff, was printed in the Duluth News-Tribune.]

When Rena used to sing for us—
My, but this town used to fuss—
Was awful proud of her!
And no one was surprised a bit
To hear that Rena scored a hit—
We knew she'd make a stir!

She went away with lots of pluck,
We wished her every sort of luck—
She promised she'd make good.
We're waiting now impatiently
To tell her that we knew that she
Did as she said she would!

For Rena's heart was high with hope
When Rena wrote the social "dope,"
And dreamed of work abroad.
And when she talked we all believed,
And when she left we felt bereaved,
And when she won—hurrahed!

And now our girl's entrancing voice
Makes thousands listen and rejoice;
And now she's coming here.
And every heart is warm for her,
And if our eyes a little blur—
It's just because she's dear!

And here's a little office "pome"
To welcome bonny Rena home,
And here's to happy days,
When Rena's new applause will seem
Like some faint-echoed sort of dream,
Beside her future praise!

Brilliant Singers at Arnold Benefit.

Mesdames Jomelli, Donalda, Liebling and Cheatham were among the artists who took part in the Hubert Arnold benefit, at the Hudson Theater, yesterday afternoon, February 26. Dalmores, the tenor, from the Manhattan Opera House, was also on the program. Rose Zamels, the violinist, and acts from "The Lion and the Mouse" and "The Chorus Lady" were some of the other attractions.



A FAVORITE OPERA—"L'AFRICAINNE."

Birdice Blye Pleases the Artists.

"Your hands are not the smallest I have ever seen, but they certainly are the smallest I have ever seen do such good work on the piano," said Rubinstein to Birdice Blye when she was his pupil in Dresden. The hands of the artist are indeed small and frail looking, the work done artistically neither frail nor small.

The National Arts Club, of New York, an organization which prides itself upon its superior entertainments, made choice of Miss Blye as their pianist for the evening of February 20. The general opinion at the close of the concert was that they could not have done better. Besides being a pianist of admirable qualities and a girl of charming manner, there was not in the art environment of the place one more artistically decorative. Tall, slender, flower-like, with classic massing of golden hair about a tender young face, and charming costume of black lace over white, Miss Blye might have served as classic model for any of the capable artists present. Her style of playing is in keeping. It is essentially poetic, sympathetic and appealing. It is not of the masculine order, but has a haunting appeal that is strong and lasting. Technic is expected of a professional; her conceptions are not startling; it is the style which is attractive and desirable.

The following was her program:

Kinder Scenen, op. 15.....Schumann
Etude, B minor.....Newport
Impromptu, op. 142, No. 3.....Schubert
Fantaisie Impromptu, op. 66.....Chopin
Scherzo.....Chopin
Invitation to the Dance (by request).....Weber-Tausig
Etude.....Henselt
Berceuse.....Liadov
Polonaise.....Tchaikowsky-Liszt

The Chopin scherzo was substituted for his fantasia, op. 49, and the Henselt number took the place of Arensky's "Fountain." The audience was closely attentive, applauding, and remained to the end of the program.

George S. Madden Heard in Two Song Cycles.

George S. Madden, the baritone, sang in two song cycles—"Eililand," by von Flieitz, and "Koenig's Sohn," a composition in manuscript, by Fred. E. Eggert—in Jersey City recently. The following opinions are from the Jersey City Journal and from the Hoboken Observer:

George S. Madden, baritone, sang the song cycles of "Eililand" and "Koenig's Sohn," in manuscript, by Fred. E. Eggert. The work is of exceptionally fine merit and shows Mr. Madden in his best vein. They were both finely rendered by Mr. Madden, whose baritone voice is of fine quality and range and perfect diction. He sang all of the baritone selections of these tuneful operas in an artistic manner.—Hoboken Observer.

George S. Madden is one of the popular baritones of the day, whose singing was especially effective. He rendered the song cycles, "Eililand" and "Koenig's Sohn," in a masterful manner. His clear, rich notes and distinct enunciation added greatly to the charm of his stories in song.—Jersey City Journal, February 7, 1907.

Macmillen Has Third Triumph in Chicago.

(By Telegraph to THE MUSICAL COURIER.)

CHICAGO, February 25, 1907.

Macmillen's third recital yesterday, in Orchestra Hall, a great success. Artist greeted by a large house. Tremendous enthusiasm. LOUDON G. CHARLTON.

Shanna Cumming in Florida.

Shanna Cumming, the concert soprano, is a guest at the Hotel Ponce de Leon, St. Augustine, Fla.

GREATER NEW YORK.

New York, February 25, 1907.

It is just ten years ago that the present writer indited the following "pottery," which was published in this column, and as it bears on the present situation in choir matters, perhaps it will bear repetition:

IF I BUT KNEW.

(With apologies to Gilson Wee Smith of Cleveland.)

Organist—

If I but knew what my church would say,
Whether it's a freeze out, or if I'm to stay,
I'd give 'steep plunks, love, right away,
If I but knew.

Soprano—

If I but knew where I squawk this year,
Whether in Hoboken or whether here;
The whole darned thing is mighty queer,
If I but knew.

Alto—

If I but knew—do I get more pay?
I'm in with the pastor, and so I stay;
But I'm dead tired of churchly lay,
If I but knew.

Tenor—

If I but knew if I stay or nit,
For if I'm bounced I'll have a fit;
In any case I guess I'll quit,
If I but knew.

Bass—

If I but knew—I'll bet a beer
Nobody knows what'll happen here;
I'll get a softer job, never fear,
If I but knew.

Chairman Music Committee—

If I but knew, and that P. D. Q.,
What in thunder this church wants—do you?
His Reverend Jiblets don't know, entre nous,
If I but knew.

Choir matters are later this year than ever before, and changes more numerous in all departments. Chorus choirs are being superseded by quartets, and vice versa, men of standing are leaving, new organs are going in some churches, a precentor will follow where a quartet once led the music, and it is a fact that there are more women organists in the field. All of which conduces to the uncertainties of life, and adds to the "gayety of nations."

Charles Heinroth, organist and choirmaster of the P. E. Church of the Ascension, the Rev. Percy R. Grant, rector, has at length concluded to accept the call from the city of Pittsburg, to succeed Lemare as official city organist. This was rumored two weeks ago, and published before it was authentic in some papers. This paper probably printed the first New York items concerning Mr. Heinroth, and a special article, with picture, appeared in one of the National Editions, nine years ago, written by the present scribe. Something like a hundred applications to succeed him are on file. Giving some idea of the work as at present carried on by Mr. Heinroth, here is the list of 4 o'clock or evensong anthems for six current Sundays:

February 17—"Stabat Mater," Rossini.
February 24—"The Crucifixion," Stainer.
March 3—"The Seven Last Words," Dubois.
March 10—"The Message from the Cross," Macfarlane.
March 17—"Out of Darkness," Gounod.
March 24—"Stabat Mater," Rossini.

The Manhattan Ladies' Quartet, assisted by Sylvia Dresbach, pianist, gave a very successful concert February 19, in Riverside Baptist Church. The personnel of the quartet is Irene Cumming, Louise de Salie Johnston, Dolores Reedy and Anna Wynkoop. They gave a varied program, including a beautiful lullaby by Sullivan, and the "Spinning Song," by Wagner. As encore "The Night Has a Thousand Eyes" was enjoyable.

Mrs. Dresbach, the pianist, plays with unusual distinction. One could but admire her happy choice of pieces, from Sgambati's "Melodie" to a group of Chopin pieces her selections were melodious and attractive. She played especially well a suite by Grieg, ending with the "Norwegian Bridal Procession." Mrs. Johnstone sang Strauss' "Serenade," and the concert was well attended. Passing mention is made of Dolores Reedy's contralto voice, which in incidental solos stood out well, and yet blended with the others.

Emma Thursby's seventh afternoon musicale found the rooms crowded, as always; some foreign artists remarked it was more like a Paris "salon" than anything they had seen. Artists appearing this afternoon were: Mrs. Frank Munson, pianist; Estelle Harris, soprano; Dora Becker Schaffer, violinist; Edward Bromberg, baritone; Regina Arta (Manhattan Opera Company); Edna Cecilia Ruppel, child violinist; Mrs. C. J. Levin, Mrs. F. M. Benedict and Blanche Zurka, pupils of Miss Thursby, and Marian Kerby

in negro recitations. Among those present were: Mrs. Sidney Z. Mitchell, Signor del Mer, Countess Massiglia, Mrs. J. Wayland Kimball, Mrs. Edgar L. Marston (who was at the tea table), Mrs. Harry Stanfield, Mrs. George Place, Mrs. Oliver Wells, Mrs. and Miss Livor, Dr. and Mrs. Thayer Adams, Mrs. John A. Black, Mrs. Charles G. Black, Olinda Voss, Bert Hanson, Isabel F. Hapgood, Mrs. William Whitney, Rafael Navas, Mrs. Frank Munson, Mrs. Lacey Baker, Martina Johnstone, Mrs. Francis Upham, Mrs. Frederick Dielman, Mrs. Bernard Peters, Mrs. William E. Peck, Mrs. Marvin, Mrs. Alexander W. Chenoweth, Mrs. Alonzo Hepburn, Mrs. John W. Dodge, and in most cases the husbands of the mesdames named in the foregoing.

The music played and sung at the "Patriots' Day" celebration at the Ethical Culture School, Sixty-third street and Central Park West, under the direction of Peter W. Dykema, was, as is always the case at this excellent school, superior to anything usually given at such affairs. Mr. Dykema gives his entire attention to this school, and the results are most gratifying. A school orchestra of twelve pieces, with the grand piano, constituted the instrumental background, and especially worthy of mention was the singing of "The Concord Hymn."

Walter H. Robinson continued his lectures on the singing and speaking voice in the Public School Lecture Course at Public School No. 132, Brooklyn, February 19, which was listened to with attention. His pupil, Henry M. Hobart, baritone, sang in illustration "The Sword of Turin," "Mavourneen" and "Thy Beaming Eyes" with such gusto and good voice production that he gained warm applause. Mr. Robinson, though a bit hoarse, sang two songs, which were also much applauded.

Emma A. Dambmann, whose recent suit against the Metropolitan Railway Company for damages sustained by a fall seven years ago, was awarded a verdict of \$10,000 at the last trial. Argument for possible retrial of the case is set for March 1.

Agnes Gardner Eyre, the pianist, has had a very busy winter, her first in the metropolis. She appeared as soloist at a faculty concert at the Institute of Musical Art February 14, and soon thereafter at the Thursday Evening Club. Mrs. Joseph H. Choate engaging her; 300 people prominent in social and musical life were present. In March she goes again to Boston to play at a social affair.

Mildred Langworthy, the soprano, from Kansas City, who has just completed a tour of ten weeks in the Eastern States under the direction of a lyceum bureau, is in New York to resume her studies with her former teacher, Madame Ashforth.

Madame Cappiani has removed from the Gosford and is now at Hotel Flanders, West Forty-seventh street, near Sixth avenue. Her friend and pupil, Miss Reiplinger, who goes with her to Villa Cappiani, in Switzerland, this summer, is with her at the hotel. A few more pupils will be welcome at her home in Switzerland for a summer school.

Asa Howard Geeding, baritone, has been re-engaged as director and soloist for the third year at Briarcliff Congregational Church. Some recent appearances are: February 7, recital, Pratt Club, Brooklyn; February 10, Gaul's "Ruth," Briarcliff Manor; February 14, concert, New York.

Amelie Hild's success in Denver, Col., has been very gratifying. A recent musicale, in which the participants contributed fifteen numbers, shows her list of pupils to number high. "Homeland of the Soul," a song by the wife of a prominent Denver physician, Mrs. Lea Bennett, was sung by her pupil, Georgia Rische. It is dedicated to another pupil, Mrs. Perry Gardner, who has a rich contralto voice, and who sang it at the Mountview Boulevard Church, Park Hill, for the first time.

D. Frank Ervin, chorus conductor, in charge of the music at a prominent Baptist church in Memphis, formerly at the Sixty-third Street M. E. Church, Manhattan, has been in charge of the music in the religious revival conducted in the churches of that city for four months past.

J. Warren Andrews' second organ recital takes place at the Church of the Divine Paternity tomorrow, Thursday, at 4 o'clock. He will play a suite by Rogers, Benediction by Saint-Saëns, introduction and scherzo by Hoyte, and

"Military March" by Gambini. Augusta Haring, a pupil, will play twice, and Edwin Evans, bass, will sing.

Lacey Baker is to talk on the subject of music at the next meeting of the National Society of Musical Therapeutics, Room 703, Carnegie Hall, Thursday evening, February 28. There will be music under the direction of George G. Trask. Eva Augusta Vesceius is president of the society.

Mrs. Christopher Marks has issued invitations for the third recital at the residence-studio, 154 East Forty-sixth street, Thursday evening, February 28. The artists concerned are Rafael Navas, pianist; Bessie J. Crosby, soprano; Ernst Sommargreen, violinist; J. Lester Janeski, tenor; Edith Main, soprano; Harold Hill Bemiss, cellist, and William A. Kneen, baritone.

Club A of the People's Institute gave their annual entertainment February 26 at Terrace Garden, the program consisting of musical and dramatic features. Albert Quesnel, tenor; Elizabeth Sherman, Maurice Nitke, Amelia Morgenroth and Mary Boloyn were on the program.

Harry L. Reed sang in Passaic last week. In March he sings "The Crucifixion" in Morristown, N. J. His services as a solo tenor where a man with a vibrant, high voice is wanted, are in growing demand.

Sally Frothingham Akers, the soprano, announces a song recital to be given at the residence of Mrs. John Ames Mitchell, 20 West Forty-sixth street, Tuesday, March 5, at 3:30 p. m., Mrs. C. B. Foote at the piano.

Following is the calendar of events under the auspices of the Allied Arts Association of Brooklyn, month of March:

Monday, March 18, testimonial concert, Irish music, under the auspices of St. Francis' Church, at St. Francis' Hall, Maple street and Nostrand avenue, at 8:30. Allied Arts soloists. Tickets, 75 and 50 cents, for sale at Sterling Piano Company, Fulton street.

March 29, Good Friday, sacred musicale at the home of Mrs. Josephine Lowe, Ovington avenue, near Fifth avenue, Bay Ridge.

Excellent Chamber Music.

Among the few really meritorious chamber music organizations of New York the Adele Margulies Trio holds a high place, and every concert it gives enhances its reputation. Thus far this trio has given no more enjoyable entertainment than that which took place Tuesday evening of last week in Mendelssohn Hall. In the audience were many professional musicians, principally pianists, violinists and violoncellists, who showed the keenest appreciation of the music played and the way it was performed.

The program was: Trio, "Dumky," op. 90, by Dvorák; sonata, op. 98, B minor, for piano and violin, Rubinstein; quartet, op. 25, G minor, Brahms.

In the double quality of solid musical worth and variety this scheme left nothing to be desired, and the way the music was interpreted was worthy of all praise. Where the merits of the three co-operating instrumentalists are so equally distributed as is the case with Miss Margulies (pianist), Leopold Lichtenberg (violinist) and Leo Schulz (violinist), the three musicians who constitute this excellent combination, it were altogether needless to institute any comparisons. These artists admirably complement one another, and, combining their powers with worthy self abnegation and oneness of purpose, achieve the most satisfactory results. In the way of chamber music nothing finer than these concerts given by the Margulies Trio can be heard in New York.

Four Years of Agony

Whole Foot Nothing But Proud Flesh—Had to Use Crutches—"Cuticura Remedies Best on Earth."

"In the year 1899 the side of my right foot was cut off from the little toe down to the heel, and the physician who had charge of me was trying to sew up the side of my foot, but with no success. At last my whole foot and way up above my calf was nothing but proud flesh. I suffered untold agonies for four years, and tried different physicians and all kinds of ointments. I could walk only with crutches. In two weeks afterwards I saw a change in my limb. Then I began using Cuticura Soap and Ointment often during the day, and kept it up for seven months, when my limb was healed up just the same as if I never had trouble. It is eight months now since I stopped using Cuticura Remedies, the best on God's earth. I am working at the present day, after five years of suffering. The cost of Cuticura Ointment and Soap was only \$6, but the doctors' bills were more like \$600. John M. Lloyd, 718 S. Arch Ave., Alliance, Ohio, June 27, 1905."

NATIONAL FEDERATION OF MUSICAL CLUBS.

TEMPORARY OFFICE OF PRESS COMMITTEE,
Mrs. C. B. KELSEY, CHAIRMAN.
ATLANTA, Ga., February 19, 1907.

The testimonial to America's greatest composer appeals very strongly to the members of the National Federation. But three names have ever appeared on the list of honorary members of the organization. Chief among this trio is that of Edward A. MacDowell. That the members feel a deep seated interest in the work of the Mendelssohn Club in organizing this relief fund is shown by the prompt and hearty responses which have been received.

At the last meeting of the Musical Society of Queensboro the sum of \$25 was unanimously voted as the club's contribution to this fund. The home of the club is "King Manor House," Jamaica, N. Y. The president, Mrs. C. A. Hamilton, announced that the committee in charge had completed arrangements for the club's midwinter concert, and that the program for the day would be devoted to the work of Edward A. MacDowell. The chairman of the program committee was Mrs. George N. Bartolf. She presented a very fine paper on the life and works of the composer. Selections followed which showed his great versatility. A social hour was enjoyed at the close of the musical program and the committee in charge received a vote of thanks.

The Ladies' Musical Club, of Bedford, Ohio, decided to allow the citizen friends of the club, and Bedford music lovers in general, to unite in a joint offering to the fund. The plan was followed of a public concert by club members with a general invitation through the daily papers. The event took place on the last night in January. The Opera House was crowded with an appreciative audience. The club president, Miss Ingersoll, introduced the subject of the evening, describing in vivid language something of the vast benefit which America has derived from the work of this great man and musician. The program included five of MacDowell's most characteristic songs, as well as his "Scottish Tone Poem," "March Wind" and "The Eagle." No admission fee was charged, but in accordance with the statement in the public invitation a box was provided at the door as the audience dispersed. The program contained this suggestive line: "A silver offering will be taken." When the receipts were counted, these members of a small but enthusiastic club, in a city of less than

25,000 population, found a very encouraging amount to be added to this, the most worthy of modern testimonials.

The Treble Clef Club of Jonesboro is one of the youngest members of the Federation. At the last meeting the secretary, Mrs. J. H. Hawthorne, read a letter of welcome received from the National Board. The Treble Clef's officers are: President, Mrs. J. H. Little; vice president, Mrs. V. C. Pettie; corresponding secretary, Myrtle M. Kearn; recording secretary, Mrs. J. H. Hawthorne; treasurer, Mrs. J. O. McNary; press correspondent, Mrs. T. D. Werner. This club was organized in 1904 and an encouraging feature is that the list of active members is double the size of the associate list. It is the club's custom to close each year with a public concert. Artist recitals this season have been given by Anita Rio and Augusta Cottlow. The artist for the final recital of the course has not yet been selected.

The last meeting of the Beethoven Club of Memphis, Tenn., took the form of a "reception musicale." This is the club which will act as hostess, May 8-11, for the fifth biennial and festival of the National Federation.

The afternoon was given as a charming compliment to the club's guest, Mrs. Charles B. Kelsey, of Grand Rapids, Mich., the national second vice president, and chairman of the press committee. The guests included the club's 350 members and the officers of the women's clubs in Memphis.

Mrs. Jason Walker, president of the Beethoven Club, and Mrs. William Floyd, vice chairman of the hospitality committee, received the guests and presented them to Mrs. Kelsey. With these ladies were: Mrs. John Oliver, of Memphis, assistant national press committee, and the members of the Beethoven Club's hospitality committee, Mesdames W. S. Rogerson, John Leisk Tate, J. W. Price, A. E. Cameron, J. H. Nelson, Charles Grosvenor, and Wesley Halliburton. It was a matter of sincere regret that the chairman of this committee, Mrs. J. H. McCormick, was prevented by illness from attending in person the entertainment which she had so ably planned. Fortunate, indeed, is the Beethoven Club in the possession of so capable an assistant chairman. Mrs. William Floyd gave ample evidence that the name of the hospitality committee has been well chosen.

The music for the afternoon was in charge of Mesdames Arthur Falls, C. F. Stapleton, Cary-Anderson and the Misses Mosby, Conway and Watson.

Mrs. Cary-Anderson's number, "L'Ete," for soprano, was so enthusiastically received as to call forth an encore. Miss Chamberlain acted as accompanist. Miss Mosby gave a most satisfactory rendition of Liszt's "Dance of the Gnomes." A delightful surprise to all, except the very few in the secret, was the excellent work done by the Beethoven Violin Quartet. This is composed entirely of members of the club, with Mrs. Arthur Falls as first violin and director. The finished rendition of Emil Bach's "Frühlings Erwachen" shows long and painstaking application, together with an implicit reliance on the guidance of the director. As a closing number to the music of the afternoon the quartet played an arrangement by Mrs. Falls of the prayer and rondo from Von Weber's "Der Freischütz."

The clubrooms were handsomely decorated. The usual formal arrangement of the chairs was changed, and with rare taste the auditorium was transformed into a handsome salon. Southern amaranth and spring flowers were in abundance. The refreshments were in charge of the Misses Walker and Bailey.

During the informal conversation which followed the musical program the plans for the coming biennial were discussed. Mrs. Charles Grosvenor, the president of the local Biennial Board, named the officers and chairmen of standing committees: President, Mrs. Charles Grosvenor; honorary presidents, Mrs. Napoleon B. Hill (first member of the National Federation from the South, and an ex-member of the National Board), Mrs. Jason H. Walker, (president of the Beethoven Club) vice presidents, Mesdames W. A. Gage and J. H. McCormick and Miss Trudo.

These are all ex-presidents of the club: Recording secretary, Mrs. C. B. Bryan; corresponding secretary, Mrs. John Oliver; treasurer, Mrs. William Floyd; credentials, Mrs. M. T. Roush; reception and arrangements, Mrs. W. A. Gage; entertainment, Mrs. B. F. Turner; music, Mrs. Jason Walker; transportation, Mrs. Ben. West; bureau of information, Mrs. W. D. Wilkerson; press, Mrs. James McCormick; badges, Mrs. Lunford Mason; ushers, Sally Leake.

Mrs. Grosvenor stated that great enthusiasm prevailed among these chairmen, several of whom have already secured the full quota of members for the committees. Meetings of the local board will be held at present on the second and fourth Wednesdays of the month from 12 to 1 o'clock at the club rooms. Further plans will be announced as rapidly as they develop.



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CHICAGO, Ill., February 23, 1907.

The twentieth program of the Theodore Thomas Orchestra was composed of Dvorák's overture "Carnival," Debussy's prelude to "The Afternoon of a Faun" and Tchaikowsky's fiftieth symphony. The soloist was Fannie Bloomfield-Zeisler, who played Moszkowski's concerto, E major, op. 59. Mrs. Zeisler's conception of Moszkowski's concerto was superb, and must be counted with the very best piano playing heard here this season.

Herbert Witherspoon will be the soloist with the Thomas Orchestra on March 1 and 2, Rudolph Ganz on March 8 and 9, Wilhelm Middelschulte on March 15 and 16.

Ossip Gabrilowitsch, the Russian pianist, will give a farewell recital before his return to Europe, Sunday afternoon, March 10, at Music Hall, under the direction of F. Wight Neumann. Mr. Gabrilowitsch has arranged the following new program:

Rondo, G major, op. 51.....Beethoven
Prelude, A minor, from the English Suites.....Bach
Sarabande, E minor, from the English Suites.....Bach
Gavotte, B minor, arranged by Saint-Saëns.....Bach
Sonata, B flat minor, op. 35.....Chopin
Four Songs Without Words.....Mendelssohn
E major.
A major.
E flat major.
F major.
Octaves Intermezzo.....Leschetizky
Chant d'Automne.....Tchaikowsky
En Automne Etude.....Moszkowski
Gaxotte, D major.....Glazounov
Etude, F moll, from twelve etudes d'execution transcendente.....Liszt

The San Carlo Opera Company has closed one of the most financially successful week's engagements on record. The receipts have been more than \$45,000. Arrangements

have been completed for a return engagement of three or four weeks in November next.

N. J. Corey, of the University of Michigan, will give an illustrated lecture recital on grand opera (Italian, French and German), with opera reproductions, by the auxetophone, of the voices of Melba, Eames, Caruso, Sembrich, Calvé, Gadski, Schumann-Heink, Tamagno and others, Wednesday evening, March 6, at Music Hall, Fine Arts Building, under the direction of F. Wight Neumann.

Mr. and Mrs. Alexander Petschnikoff will give a joint violin recital on February 24, at Music Hall, under the direction of F. Wight Neumann. The ensemble playing of this happily mated couple, who have made tours together all over Europe, has reached a perfection attainable but by very few. This will be the only Chicago appearance in recital of this famous Russian violinist, who will be remembered by his masterly interpretation of the Tchaikowsky violin concerto, played with the Theodore Thomas Orchestra on December 7. Mr. Petschnikoff will be assisted by his wife, formerly Leli Schober, of this city, in the following program:

Trio, Sonata, for two Violins and Piano, C major.....Bach
Mr. and Mrs. Petschnikoff.
Concerto.....Mendelssohn
Mr. Petschnikoff.
Double Concerto, B minor, for two Violins, No. 2, op. 88 (first movement; allegro).....Spohr
Mr. and Mrs. Petschnikoff.
Melodie.....Tchaikowsky
Danse Russe.....Petschnikoff

The only appearance of Madame Melba in Chicago will take place at the Auditorium, Saturday afternoon, March 16, under the direction of F. Wight Neumann, in a song

recital. Mail orders are being filled now and in order of their receipt at the box office, Auditorium.

Josef Lhévinne, assisted by Mme. Lhévinne, made his third Chicago appearance of this season at Orchestra Hall, on February 17. In the two numbers for two pianos, "La Matin" (Chaminade) and gavotte (Raff), by M. and Mme. Lhévinne, Mme. Lhévinne had opportunity to explain her rightful consideration to a place among well trained and artistic virtuosi of the pianistic art. The chef d'œuvre of the afternoon's recital was the Brahms great F minor sonata, op. 5, with which M. Lhévinne opened the program, and in which the greater Lhévinne was easily discernible. One would like to hear Lhévinne in more of the great masterful conceptions for piano.

Germaine Schnitzer appeared in recital at Music Hall, under direction of F. Wight Neumann, on February 17. Miss Schnitzer is undoubtedly very gifted, musically and temperamentally, and in possession of a good command of the keyboard. With a greater maturity we may hope for a very brilliant pianist in the higher realm of both technic and temperament.

Walter Spry will give his annual piano recital at Music Hall on March 3, under direction of F. Wight Neumann. Mr. Spry will play:

Sonata, F sharp major, op. 78.....Beethoven
Intermezzo, op. 117, No. 2.....Brahms
Rhapsody, G minor.....Brahms
Impromptu, op. 29.....Chopin
Song Without Words.....Saint-Saëns
Valse Mignonne.....Saint-Saëns
Barcarolle.....Rosseter G. Cole
Album Leaf.....Walter Spry
Impromptu.....Walter Spry
Carillon, from Etudes d'Execution Transcendente.....Lisapounov
Concert Study, in D flat.....Liszt
Mephisto Waltz.....Liszt-Gounod

The Sherwood School of Music presented several of the younger members of the faculty in recital at Assembly Room, Fine Arts Building, on February 19. The following named members gave the program: John Mallek, violinist;

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Bertha Stevens, pianist; George Ashley Brewster, baritone; Mabel Webster Osmer, pianist; Ida Serven, reader; Amanda McDonald, pianist; Zoe Pearle Park, contralto; Shirley Gandell, baritone; Carl A. Sauter, pianist.

Emilio de Gogorza, baritone, will give a song recital at Music Hall, Fine Arts Building, March 17, under the direction of F. Wight Neumann.

Kocian, the violinist, was a visitor in Chicago on Wednesday, February 20. Mr. Kocian has booked a tour through the South and Cuba.

An exceptionally well written and attractive song is Eleanor Everest Freer's "Summer Night," dedicated to Jeanette R. Holmes, contralto. Mrs. Freer's song compositions are deservedly popular among singers for their singable qualities, their originality and effectiveness.

Alta Beach Edmons presented three pupils in concert at the Crawford Baptist Church recently—Ethel Beatrice James, soprano; Lois Shannon, soprano; Edith Atkinson, contralto.

Sibyl Sammis, Elaine de Sellem, Alfred Shaw and Marion Green formed an exceptionally well balanced quartet that gave selections from "In a Persian Garden" (Liza Lehmann) at Aeolian Hall, on February 19, under the auspices of Lyon & Healy.

An interesting program is announced for March 5 at Cable Hall by Isabelle Hallanger, pianist; William Willett, baritone; Emmeline Fricke, reader, and Anita Barlow, accompanist.

The following interesting program will be given on February 25 by Stella Sebastian Ogden, soprano; Max Fischel, violinist; Bertha Farrington and Lester Heath, accompanists. Mrs. Ogden will sing: "Hear Ye, Israel" (from "Elijah"), Mendelssohn; "When Myra Sings" (1667-1735), A. L.; "The Swan," Mary Turner Salter; "My Heart's a Maying," C. B. Hawley; "Year's at the Spring," H. H. A. Beach; "Ave Maria," Bach-Gounod. Mr. Fischel will play: "Traumerlei," Schumann; Spanish dance, Rehfeld; berceuse, Grieg; romance (second concerto) and Obertass, Wieniawski; air (G string), Bach; Hungarian dance, Hubay.

The following named pupils of the dramatic department of the Chicago Musical College will present "Esmeralda" under the direction of J. H. Gilmore, at the Studebaker Theater on February 26: Roy Ries, Ada Howell, Anna Bronaugh, Fred Siegel, Bert Jones, William Tucker, Fae Conklin, Jeanne MacPherson, Marshall Sayles, Bert Schreiber, Faith M. Avery. The Chicago Musical College Orchestra, under direction of Karl Reckzek, will assist.

The Gottschalk Lyric Club have in preparation for their second concert of the season two cantatas, both compositions by Chicago composers, "The Passing of Sum-

mer," by Rosseter Cole, and "The Paschel Joy," by Oscar J. Deis.

Elaine de Sellem has just issued a very attractive little brochure containing some very excellent press opinions.

The American Conservatory String Orchestra, under direction of Herbert Butler, gave a very enjoyable concert at Kimball Hall on February 20. Those forming the orchestra were: First violins, Mary Cox, Lena Moneak, Florence Kitchen, Ray Finckelstein, Katherine Finley, Nellie Diehl, Jean McGregor, John Munson, Adolph Burkhardt, Lewis Smith; second violins, Cassie Mullineaux, Lucile Peters, Dudley Hultman, Beatrice Trumbull, Dorothy Lynch, Helen De Witt, Marie Forster, Helen Bonham, Elmer Koenig; the 'cellos were Mr. Kline, Mr. Clausman; violas were Mr. Andauer, Mr. Fitzek, and Mr. Meyer as basso.

Marie White Longman will be the soloist at the organ recital to be given by Arthur Dunham at Sinai Temple on March 3. Mrs. Longman recently sang at La Crosse, Ind., and received some very fine press notices. Here is one opinion:

Marie White Longman, the contralto, is one of the finest vocal soloists ever heard in the city of La Crosse. She has a perfect contralto voice. It is not a shade or two below a soprano and a little above an alto. It is a contralto voice in every respect. The tones are rich, sweet and very mellow, and the soul of feeling the singer puts into them makes them all the lover of vocal art can desire. Her work was beautiful and we trust the directors of the club will secure her services again.—La Crosse Tribune.

EVELYN KAESMANN.

Albert Spalding in England.

Albert Spalding, the young violinist, who appeared with the London Symphony Orchestra, Dr. Richter conducting, has again scored. The critics were unanimous in their opinion, as may be seen from the following notices:

Another feature of the concert was the violin playing of Albert Spalding, whose earnestness, artistic feeling and refinement were pleasantly prominent in the performance of Saint-Saëns' favorite violin concerto in B flat minor.—Referee.

Before Strauss' tone poem we had Saint-Saëns' third violin concerto, with Albert Spalding as soloist. The sincerity and sensitive self-abnegation of the young American violinist are virtues all too rare; he does not parade a "temperament," nor obtrude himself before the composer he interprets.—Sunday Times.

It remains to speak of Albert Spalding's playing of the violin. He gave us Wilhelm's transcription of the air from Bach's suite in D, Sarasate's "Zigeunerweisen," which came, appropriately enough, before the Hungarian rhapsody, and Saint-Saëns' concerto in B minor. He played generally in an easy, graceful style that was well suited to the slow movement of the concerto and to Sarasate's fantasia. His interpretations, however, were thoroughly musicianly, and it was pleasant to see such loose, elastic bowing.—Times.

Albert Spalding, the soloist of the occasion, played, with other things, Saint-Saëns' concerto in B minor. This young violinist seems to have the constant faculty of winning over his audience, and he did so again on Monday, and his hearers applauded him—especially in the soft and tuneful andantino—with unrestrained enthusiasm.—Daily Telegraph.

Albert Spalding, the gifted young violinist who gave several symphony concerts last season, was the soloist, and his playing of Saint-

Saëns' concerto was full of technical skill and poetical instinct.—Evening Standard and St. James Gazette.

Albert Spalding, the gifted young American violinist, scored a great and well merited success by his excellent performance of the ever welcome concerto in B minor of Saint-Saëns. He played the lovely andantino with great taste and expression.—Morning Post.

The chief features of the Symphony Orchestra's concert last night was the strange and splendid "Zarathustra" of R. Strauss, and the remarkably artistic violin playing of young Albert Spalding in the favorite concerto by Saint-Saëns in B minor. Mr. Spalding has played Saint-Saëns' concerto here before, and it need only be said that the same qualities which at once stamped him as an artist of no common order, when he first was heard in London, are maturing in every way. Rarely has so youthful a player shown such real insight into the music he plays, so complete a forgetfulness of self, so sincere an avoidance of the tricks supposed to be effective. Mr. Spalding's performance puts one in mind of the phrase Dante used in describing the ladies of ancient Florence, "who did not wear such a girdle that men looked on it rather than on them." The listener attends to the music, and thinks of the composer when Mr. Spalding is playing.—Tribune.

Musicales by Von Klenner Students.

Wednesday evening of last week Madame von Klenner again introduced some of her advanced pupils at the third in the series of musicales at the Von Klenner studios, 301 West Fifty-seventh street. Especial interest was centered in the Von Klenner Quartet, composed of Julie Cameron, Eunice Swift-Standish, Katharine Noack-Figue and May Pipkin, and the Viardot Circle, consisting of twelve advanced solo singers. The singing of the quartet was remarkable for shading and exquisite blending of tone in "Last Night," by Kjerulf, and "Peggy," "Dixie," was added as an encore. The "circle" sang "The Lovely Rose," "Rest Thee on This Mossy Pillow" and "The Cuckoo." The remainder of the program consisted of solos and duets, including "Jamie" and "Oh, Vision Entrancing," sung by Jean Pipkin, of Texas. Mrs. Pipkin possesses a fine contralto voice, which promises to achieve the success of other contraltos trained by Madame von Klenner. Mrs. Cameron, also of Texas, sang two numbers in artistic style, in which she displayed a soprano voice of excellent quality. Mrs. Figue sang the Agatha aria from "Der Freischütz," revealing once more her well placed voice and musical feeling. "Three Roses Red" and "Printemps," sung by Eunice Swift-Standish, were received with much applause. The other singers of the evening were Marie Altschuler, Miss Bostwick, Lillian Briggs, Gertrude Fishburn (another promising contralto), Miss Wesley and Mary Lafferty, of Altoona. Miss Lafferty showed remarkable vocal technique for one so young in songs by Massé and Parks. The students represented all stages of progress and proved, as usual, an inspiration to each other, and the intelligent schooling, which has made Madame von Klenner a personage of international renown.

Schenck Conducts School Orchestra.

For the past two weeks Elliott Schenck has been conducting the orchestra at the School of Musical Art. This orchestra, composed of sixty advanced students, aroused Mr. Schenck's admiration, especially in performances of Haydn's "Military Symphony" and some Mendelssohn overtures.

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GADSKI IN PHILADELPHIA.

There are few more agreeable duties in connection with constructive musical criticism, says the Philadelphia Press, than studying the artistic development of so satisfactory a singer as Madame Gadski. It is no exaggeration to say that for the younger generation of opera goers in Philadelphia, whatever may be their admiration for Eames and Nordica, it has been Madame Gadski who has fulfilled their ideals as to what standard interpretations of the Wagnerian heroines should be.

Beginning with Senta the long series of superb studies which culminated last night in an Isolde puts Madame Gadski at the very head of the singers of the German school of today. So beautifully was the music sung that the enthusiasm and appreciation of the large audience was a well merited tribute not only to a local favorite, but to a true artist. The appreciation was, moreover, instant; a little tentative after the first act, perhaps, but overwhelming after the second act, the great love scene, when the singers were called out five times and the new Isolde received an armload of flowers.

It is perhaps fortunate that Madame Gadski essays the role when she is still youthful, still in her prime, since this gives her performance not only an immediate effect of vigor, but a vital promise of great things to come, when its meaning is fully realized, and when the role shall naturally expand and develop with completer acquaintance and musicianly study. It must be remembered we have never heard on the Academy stage quite so fresh and youthful an Isolde. Those we have heard here, Sucher, who first introduced Philadelphia to the Irish Princess; Klafsky, Lehmann, Nordica and Ternina, were either older than Madame Gadski, or in the case of three of the singers, quite past the period of their greatest ability.

Such is not the case with Madame Gadski, and hence the actualities of last evening's work were most reassuring, not only in the stormy scenes of the first act, but in the more impassioned music of the love scene, and finally in the poetic delivery of the love death at the close. There was a vigor in the declamation and a charm in the fluent passages that made the Isolde take no unworthy place alongside of the three Brunnhildes, and the famous lyrical roles, Senta, Eva, Elsa, Elisabeth, Sieglinde, to say nothing of Valentine, Aida, Micaela and other beautiful conquests of the artist outside the school in which she made her first fame.

This maturing of Madame Gadski's art which allows her to attack with such convincing results so great a role as Isolde has been so natural, so inevitable a growth that it almost seems impossible that Madame Gadski's first appearance occurred just twelve years ago, when her girlish Eva, sweet voiced, and tonally pure and true, rich in color and resolute in volume, made so instant and so favorable an impression.

Perfectly trained in the art of fluent singing, ever since that time Madame Gadski has carried the gospel of bel canto into roles and realms in which we have heard a prodigious amount of screaming to small results, the logical

effect of such a style being "Salome," in which not the slightest consideration is given to the singers at all, and where they are expected to scream out of tune for many measures in succession.

This style, however popular it may be in the Fatherland, has not been the wont of Madame Gadski, and her Isolde unquestionably puts us further in her debt last evening, even if the performance as a whole did not set any new standards, when the general cast and the work of the orchestra and the conductor were considered. She proved, indeed, how singable so much of the Wagnerian declamation is and how eloquent it can be.

Reed Miller's Success in the South.

Reed Miller, the tenor, well deserves the success here chronicled, for he is a thorough student, of a warm musical nature, and always a worker. January 30 he sang at Meridian (Miss.) Female College, 500 young women; February 1 at Columbia, Miss., 850 students; February 3, in a complimentary recital to his first vocal teacher, E. G. Powell, and friends, Birmingham, Ala.; February 5, Judson Female College, Marion, Ala.; February 6, Anniston, Ala. On returning to New York he sang at his church, February 10, morning and evening; February 11 and 12, as soloist at the Mendelssohn Glee Club concerts; February 13 he sang for the Eclectic Club, Mrs. Dore Lyon, president, at Delmonico's. Some of his dates at spring festivals will appear later. Notices from Southern papers follow:

Mr. Miller is the best male singer ever heard here. It would be difficult to denote the most distinctive quality of his voice; it is possibly his high culture, his diversity of expression, and the range, volume, while his poise and interpretative ability are almost perfect. "Lil' Boy," a mammy's song, was given an ovation, being sung as only a native Southerner can sing it.—Anniston, Ala., Star.

The beautiful arias from the oratorios of Mendelssohn, Handel and Haydn were rendered in perfect style by a voice that is rich in quality, and possessing wonderful expression and volume. Every number was deservedly encored, and more wanted, but we were too merciful to ask for any more, and so a very delightful concert came to a close.—Meridian, Miss., Morning Dispatch.

... But the feature of the evening was Reed Miller, formerly of Birmingham, and now of New York, where he is recognized as an artist of high rank. Mr. Miller possesses a beautiful tenor voice and his style is manly and dramatic. It is safe to say that never have the Mendelssohn numbers which he sang on this occasion been so artistically delivered in Birmingham. His selection from "Elijah" was indeed a revelation. When Mr. Miller was the solo tenor at the Advent three or four years ago his voice was appreciated, but with study has come that matured quality which belongs to the artist.—Birmingham, Ala., Age-Herald.

On Tuesday evening at Judson College, Mr. Miller won for himself a reputation that any singer would be proud to claim. Never did a Marion audience listen to such a combination of rare qualities as unite in the tones and style of this delicious melodist; and never was a stronger or more favorable sensation created by any first appearance. His selections were well chosen to show all that was best in his voice, ranging from the oratorio to the simple and plaintive Irish folksong. Throughout the diversified program he held his audience spellbound by the wonderful richness, purity and sweetness of his voice.—Marion, Ala., Weekly.

MUSIC IN ST. PAUL.

St. Paul, Minn., February 22, 1907.

During the fortnight that has passed since my last letter, the two musical events of supreme importance in our city were the half week engagement of the Savage English Opera Company, and the appearance of Lhévinne with the St. Paul Symphony Orchestra. The Savage Opera Company gave four performances of "Madam Butterfly," of which the one on the opening night, January 11, was conceded to be the best. Splendid audiences greeted each appearance of the company, but a packed house, composed of the elite of the city in gala attire witnessed the "première."

On Tuesday, February 19, at the sixth concert in the symphony series, St. Paul welcomed the fifth great pianist this season. Lhévinne chose to give us the E flat concerto of Rubinstein instead of the one in D minor, previously announced, probably because in it there was a greater chance to display his dazzling virtuosity. At the end of the concerto a completely subjugated audience demanded an encore, and were granted Scriabin's nocturne for the left hand. Later Lhévinne gave a Chopin group. The orchestra accompanied the concerto remarkably well, considering the few brief rehearsals. It was in the lovely Raff "Forest" symphony that the orchestra reached almost its highest point of excellence during the entire season. It is pleasant to record that for once at least in a great work the brass and woodwind choirs of Mr. Emanuel's forces approached to nearly the same high plane of excellence always taken by the string choir. The "Melpomene" overture, by Chadwick, was especially interesting, because of the American origin, and as heard for the first time by the writer, seemed a little lacking in continuity, nor was it quite so well played as the symphony, although spirited and brilliant throughout. The final number was Weber's "Invitation to the Dance," arranged by Wein-gartner.

The two Sunday popular concerts of the orchestra, February 16 and 17, have drawn large audiences and given general satisfaction. On February 16 Edith Pearce, of North Dakota, an interesting mezzo soprano of much promise, was the soloist. Her numbers were the aria, "My Heart is Weary," from "Nadeshda," and songs by Dr. Rhys-Herbert, with the composer at the piano.

On Wednesday, February 13, the Schubert Club had the assistance of two charming Duluth artists—Mary Dyer Bradshaw, contralto, whose warm, flexible voice, excellent method and handsome presence made a fine impression, and Mrs. Clarence B. Miller, her accompanist, whose fine work awakened a keen desire to hear her in solos. Mrs. Miller was for two or more years the president of the Matinee Musicale, of Duluth. Mrs. Frank Hoffman, pianist, on short notice, took the place of Edna Zinzins, who was detained by illness in her family, and with the assistance of William Nelson, violin, and Mr. Wagner, cellist, played trios by Dvorák and Schütt. L. B. D.



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FELIX WEINGARTNER

A REVIEW OF MUSICAL EVENTS IN INDIANAPOLIS.

INDIANAPOLIS, Ind., February 20, 1907.

The Indianapolis Matinee Musicale gave an excellent concert at the Propylæum, on February 4, with Elsa Ruegger as the visiting artist. This gifted 'cellist has completely won the hearts of musical persons here, and her return engagement will be looked forward to with evident pleasure.

Elizabeth Griener, soprano; Karl Griener, 'cellist; Marion Green, basso, and Leo B. Riggs (of Indianapolis) as accompanist, united in the program of the fourth Peoples' Concert, at Caleb Mills Hall. Mr. Griener displayed an artistic tone and ample technic, and his numbers were encored. Mr. Green has a beautiful voice and the presence that counts equally in his favor. He received a cordial welcome. Mr. Riggs' accompaniments were sympathetically played.

Hugh McGibney and Ferdinand Schaefer will play concertos tonight at another People's Symphony Concert.

The Steindel Trio, assisted by William Beard, baritone, will appear at the People's Concert on March 11.

Dr. Willis is getting excellent results from his efforts to maintain a quartet and large chorus at the new Meridian M. E. Church.

As it will be impossible to complete the new auditorium for the thirty-second Sängersfest, in June of this year, the local committee will ask the national board to postpone the "fest" for one year.

George Echart, the popular pianist and instructor, is establishing a wide reputation as a teacher of children. His third pupils' recital took place on February 14.

The third German House concert, under the direction of Alexander Ernestinoff, showed once more a splendidly

drilled chorus. Mrs. Leo B. Riggs added new laurels to her local fame as the soloist of the evening.

Germaine Schnitzer came, saw and conquered, and completely dispelled any doubts as to her standing among the great pianists of the day. This greatly gifted artist has merited all the praise that her piano playing has aroused among musicians and critics.

Emiliano Renaud's recital at the Propylæum last month proved of special interest to pianists and students. Mr. Renaud unites in his style of playing the depth and sincerity of the German school, with the exquisitely molded lightness of the French. The program was one that demanded versatility in style, embracing as it did the prelude and fugue, op. 35, E minor, Mendelssohn; sonata, op. 52, in B flat major, Ludwig Schytte; scherzo from sonata, op. 5, Brahms; "Chanson Trieste," Tchaikowsky; "Ave Maria," Schubert; two Liszt numbers, "Legende, St. Francis Walking on the Waves" and "Tarentella" (from "Venezia e Napoli"), and the Chopin composition, barcarolle, op. 60, scherzo in C sharp minor.

A Prosperous Artistic Institution.

WASHINGTON, D. C., February 20, 1907.

The growth of the University of Music and Dramatic Art has been most gratifying. Its success is due, in a large measure, to the artistic teaching. The methods are interesting students in all parts of the United States, and even in Europe. Nearly every State in this country is represented in the list of applicants. The reputation that the University has made has also inspired confidence in the knowledge of its pupils. Today, many institutions are in correspondence with Fraulein von Unschuld, the able and genial leader of the University, with the view of securing Miss Von Unschuld's graduates as teachers.

The following extended newspaper review tells of a public recital given by the piano pupils of Miss von Unschuld, at the new Willard ballroom, on February 8:

The piano recital given by the pupils of Fraulein Marie von Unschuld yesterday afternoon in the ballroom of the New Willard

proved the greatest success and showed most surprising results of artistic teaching and training. The program was chosen with refined musical taste and if the program had not stated that it was a pupils' recital, the audience would have believed they were listening to professionals.

The ensemble playing of the Weber overture, "Euryanthe," by the Misses Harkness, Robinson, Stewart and Fisher, was a real pleasure, and from the precise touch it was not difficult to recognize the school to which they belong. The "Peer Gynt" suite rendered by the Misses Terrell, Tweedy, Wheeler and Urness was remarkable for its shading in the different movements. The depth of feeling and the beautiful tone brought out by little Mildred Kolb in the largo of the Beethoven sonata, and the brilliancy of her scales moved and surprised the audience.

The playing of Ethel Fisher elicited well deserved applause, and one could not but wonder where this little girl got her strength to execute her difficult piece. The concertstück, by Weber, rendered by Roberta Amies, aroused the greatest enthusiasm. In the campanella by Liszt, one could not but admire the neat and brilliant technic of Katherine McNeal; while in the "Erkling" she proved herself a worthy pupil of her master, whose interpretation of the "Erkling" is well known to us.

Fraulein von Unschuld always gives something new and interesting; on this occasion it was Weber's "Perpetual Movement" on three pianos, by the Misses Amies, Kolb and McNeal. The ensemble playing was so perfect that if the listener had not seen the three pianos, he would have believed only one was playing. The brilliant and artistic rendition of the Chopin Scherzo by Martha Urness, and the rhapsody of Liszt by Nellie Neal closed the program of what might well be called, in the best meaning of the word, an artistic pupils' recital.

Fraulein von Unschuld proved herself again a superior master in imparting her own genius and enthusiasm to her pupils, based on systematic training, technic and memory. During the concert Fraulein von Unschuld made some interesting statements, with which we heartily sympathize, and which show her true enthusiasm and honest endeavor to place her art on a high and ideal plane, of which she gave practical proof. She also mentioned that her pupils were engaged by patrons of the university in New York, for three residence recitals.

Debussy's "Pelleas and Melisande," which was produced at the Paris Opera Comique, was lately given at the Theater de la Monnaie, Brussels.

A music festival will take place at Graz in May, at which native artists will appear in theatrical and concert performances of works by Austrian composers.

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MANAGEMENT

BOSTON.

Boston, February 23, 1907.

Gabrilowitsch's Recital at Jordan Hall.

The third piano recital of Gabrilowitsch was given at Jordan Hall on last Wednesday afternoon. He played this program:

Rondo, G major, op. 51.....Beethoven
Prelude, A minor.....
Sarabande, E minor.....Bach
Gavotte, B minor (arranged by Saint-Saëns).....Schubert
Sonata, A minor, op. 42.....Mozzkowski
En automne, Etude.....Tchaikowsky
Chant d'automne.....Rachmaninoff
Prelude, G minor, op. 22 (new).....Glasounoff
Gavotte, D major (new).....Liszt
Etude, F minor.....

Beautiful tonal qualities and an interpretative side, which is this artist's alone, gave keen delight to his audience. The fact that so many "good" artists have played for us this season only whetted the appetite of music lovers to hear Gabrilowitsch's third recital, there being a good sized and very appreciative audience present.

Sunday Chamber Concert Season Ends.

The director of an enterprise which has fulfilled every intention for three seasons, the one of 1906-1907 just ending, certainly needs no superfluous praise. The monuments of his generosity and his excellent directorship have been entertainments on Sunday afternoons of a high order; entertainments furnished by artists at a nominal price. The power behind the throne, of course, has been the prodigal heart of Chickering & Sons, who courteously and generously furnished the "backing" which such an undertaking must needs have before it can proceed far. For three seasons the project has flourished, and there is no reason to doubt that it will still go on another year. Last season three-fourths of the total receipts went toward swelling the treasury of the Blind Asylum, and this season the same amount was turned over to the Boston Symphony Pension Fund. Nearly \$10,000 have been expended in behalf of these chamber concerts, which goes to show that it required a man of pronounced executive ability to keep expenses down and make the project both an artistic and financial success. But it surely has been done. The closing concert of Sunday, the 17th, took place at Chickering Hall, with Charles Glibert and the Adamowski Trio furnishing the following program:

Trio, C minor.....Brahms
Songs—
Le Vallon.....Gounod
A Philis.....Lully
Les Cloches du Soir.....Franck
Ave Maria.....Schubert
Je connais un berger discret.....Wekerlin
Je t'aime.....Grieg
Morte.....F. d'Erlanger
Le Rosier Blanc.....Wekerlin
Rose et Colas.....Monsigny
Margoton.....
Trio, Andante and Scherzo, from B flat Trio.....Rubinstein

The Pittsburg Orchestra in Boston.

Emil Paur and his orchestra appeared at Symphony Hall on February 18. The program included some interesting numbers, and gave for the first time in Boston Brahms' "Variations on a Theme by Schumann," op. 23, with orchestration by Paur. There were "The Preludes" (Liszt), and the closing number, "Love Scene," from the opera, "Feuersnoth," by Strauss. There are divers opinions as to the program offered, and probably Boston has become

in a degree "spoiled," recognizing, as it does, its own orchestra's wonderful equipment. Yet, in the face of this very fact, it may be an excellent thing for us to have visits from outside organizations, and it is at least worthy of "musical Boston" that these visits be encouraged.

Felix Fox's Coming Recital.

March 6 is the date booked for the delightful event of Felix Fox's third chamber recital of this season, when this artist will have the assistance of Willy Hess. The numbers of this program are not yet generally known, but they promise to play together sonatas by Strauss and César Franck. Some interesting novelties may be anticipated, as Mr. Fox has distinguished himself by playing some works which few musicians dared to introduce, but he is original and likewise musician enough to explore and delve for unknown gems of musical literature, and in which he has proved himself master in every instance. His last chamber concert, at Steinert Hall, was extremely interesting to music lovers. Mr. Fox's originality has already



H. G. TUCKER, DIRECTOR OF THE SUNDAY CHAMBER CONCERTS.

placed him as fearless and creative, the dual accompaniments of a great musician.

Thursday Morning Club's "Fund" Concert.

The annual concert which the Thursday Morning Musical Club gave at Jordan Hall, on Thursday afternoon, was one of great interest to members and friends. The chorus of women, many of whom were well known singers at our leading churches, were imposingly seated upon the platform, and the work done by them was artistically effective, the director being Arthur S. Hyde. They gave "Salve Regina," by Volbach, and sung in Latin, with Lida Low

at the piano and Albert Snow at the organ. Their closing songs were by Dvorák and sung in German. These were "The Wild Rose," "The Fugitive," "Sad of Heart," "Parting Without Sorrow," "The Captive Maid" and "The Ring," all of which were sung with beautiful effect.

Nina Fletcher, our young violinist; Jessie Davis, the pianist, and Myron Whitney, baritone, were the assisting artists.

The program opened with three movements from Fauré's sonata in A major for piano and violin, opus 13. This was played admirably, Miss Davis giving a substantial yet at the same time artistic background to Miss Fletcher's work. These same artists again did themselves due credit further on in the program in Max Bruch's "Kol Nidrei" and the Brahms-Joachim "Hungarian Dance."

Mr. Whitney's songs were gratefully received. The revival of "Kathleen Mavourneen" was pleasing, and his first group in German was of mood producing charm.

Pupils of Mary Ingles James.

One of the largest and most prosperous churches on the Northern Pacific Coast has for one of its soloists a former pupil of Mary Ingles James. Florence Easton, who is now living in Nottingham, England, is also an old pupil of Mrs. James, and is, besides singing with success, a most efficient teacher of voice. She was the prima donna at the Savoy Theater for four seasons, and graduated in piano at the Royal Academy, but received all of her voice training from Mrs. James, whose method she most firmly endorses. Bertha Putney Dudley, whose voice is a rich contralto, holds the position of soloist at the First Congregational Church in West Newton. Among other well known singers is Svea Delin, of Stockholm, Sweden, and Della Cabot Miles, a relative of General Miles, whose beautiful contralto voice was solely earned by her years of close study with Mrs. James. Most of her advanced pupils hold good positions in Boston or suburban churches.

Piano Recital by Faeltten Exponent.

Ethel Harding, of the class of 1907, gave a noteworthy piano recital at the studios of the Granberry Piano School in Carnegie Hall, New York, on the 25th. George Folsom Granberry, the director of this institution, was once a member of the Faeltten School's faculty, and is in every way a true and brilliant exponent of the system taught. Miss Harding played a program of much interest. The Beethoven sonata, D major, op. 10, No. 3, and the Wagner-Brassin Magic Fire Scene, closing with the Liszt Hungarian rhapsody, comprised the numbers which Miss Harding did with both brilliance and that artistic sense which characterizes the Faeltten School's pupils. Other numbers on the program were a novelette from Schumann's transcription, "The Messenger," Robert Franz Liszt, and a group from Chopin.

Two Edwards Pupils' Work.

Madame Edwards, who distinguished herself for her brilliant teaching, and likewise results, in Boston, for so many seasons, is now located in New York, as her contingent of followers from coast to coast know, and her work with pupils is still of broad interest. The fourth in a series of "class afternoons," given at the Edwards studios on February 20, was furnished entirely by two young Western singers, Ann Week and Lillian Buchter, who created a general stir with their charming and sincere demonstration of Madame Edwards' ideas regarding artistic singing. The girls have been most faithful students, a direct result of this teacher's power to imbue those studying with her with the absolute and untiring aim to win, and result showed forth most encouragingly in a beautiful, rich breadth of tone and abandon of style in the singing of Miss Week and a very golden purity and beauty in Miss Buchter's work. The songs of the former included a reci-



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tative and air, Handel; two Franz songs, Hugo Wolf's "Vorborgeheit," two numbers by Von Fielitz, souvenir by Bemberg, and Henschel's "Morning Hymn." Miss Buchter's group was: Recitative and air ("Psyche"), Ambroise Thomas; "Du bist die Ruh," Schubert; "Spring Flowers," with violin, Reinecke. The final group of duets, words by Kate Greenaway and music by Ernst Frank, were delightfully interpreted, being children's songs, in accordance with the demand created for such dainty bits nowadays. Grace Darnell, who accompanied, is of exceptional aid at the piano, sympathetic, responsive, full of feeling and musical sense. There was a brilliant audience of friends and pupils present.

Gebhard's Success at the Somerset.

The last in the series of Miss Terry took place at Hotel Somerset, Commonwealth avenue, on February 18, with Susan Metcalfe, mezzo-soprano; Heinrich Gebhard, pianist, and Alfred de Voto, accompanist. Miss Metcalfe sang many beautiful songs from the old and new schools. Gebhard's numbers were:

Bourrée	Bach
Fantaisie Impromptu	Chopin
Scherzo, No. 2	Chopin
Liebestraum	Liszt
Gavotte	Gebhard
Polonaise, A flat	Chopin
Arabesques on Strauss' Blue Danube Waltz	Schulz-Evler

These he played with his usual poetic charm, completely engrossing the large and brilliant audience assembled. Mr. Gebhard grows from time to time in actual strength and finesse. His last number was beautiful, and increased our belief in his general musical qualities. One of his own compositions appearing on the program proved highly attractive, and excited general favorable comment.

The Handel and Haydn Society.

That the Handel and Haydn Society should step outside of its prescribed course and undertake for its mid-winter concert anything save oratorio, brought out a large number of musicians and laymen to hear the "Walpurgis Night" and a miscellaneous program on last Sunday night. Mme. Schumann-Heink's illness forbade her appearance, and Louise Homer was called to fill her place. The other soloists were: Edward Johnson, tenor; J. Humbird Duffey, baritone, of New York, and Willard Flint, bass of Boston.

It will be remembered that the "Walpurgis Night" has been given before in Boston, once in times past by the Cecilian Society and about six years ago by H. G. Tucker's Boston Singing Club, when the local press gave him unstinted praise for a creditable production. So its performance at least lacked novelty, but proved one of the best ever given in the entire East, and was due largely to the skill of Emil Mollenhauer, for it is what a conductor gets out of his material that counts.

A smooth and artistic melody, unbroken rhythm, feeling, reading and full appreciation on the part of the singers was very noticeable. Attack was well nigh flawless, and the last climaxes were admirable. The solo singers were good, in the sense that they were popular, pleasing and sang well.

MORE BOSTON NEWS.

In a series of cantatas given on the last Sunday of each month, from November until Easter, by Everett E. Truette, organist and choirmaster of the Eliot Church, of Newton, the one of Sunday, February 24, was especially interesting. The work rendered was Dubois' "The Seven Last Words of Christ," sung by a chorus of thirty-five voices, and Josephine Knight, soprano; Adelaide Griggs, contralto; John Daniels, tenor, and Percy Fenton Hunt, bass. These cantatas, arranged by Mr. Truette, have attracted

music lovers' attention from the fact that they proved real musical treats, and were done with such real merit. The choir of Eliot Church seems growing in importance as each work is performed, and excels in its conception of balance and general interpretation. His last cantata was most effective, and Mr. Truette has proved himself a master director in such.

Laura Hawkins announces a piano recital for March 15 at Chickering Hall. Miss Hawkins' previous interesting work as a soloist will be recalled. Her numbers include César Franck's "First Grand Caprice," Bourgaud-Ducoudray's "Esquisses d'après Nature," Poldini's etude, op. 19, No. 2, closing with the Bach concerto, in D minor, when the accompaniment will be played by string players from the Boston Symphony Orchestra, Benjamin Lang, conducting.

The third Apollo Club's concert took place on Wednesday evening in Jordan Hall, Bertha Cushing Child and John D. O'Shea assisting. Mrs. Child sang the aria, "Know'st Thou That Fair Land?" from "Mignon," and the obligato in a Brahms rhapsodie. The songs by the club included Kirchl's "Awake, 'Tis Morning," with quartet, and selections from Brahms, Herbeck, Strauss, Hascall, Cornelius, Mrs. H. H. A. Beach and Stahl.

Katharine Goodson created a furore with her work with the Boston Symphony Orchestra in Northampton, Mass., last week.

Francis Macmillen, the violinist, returns to Boston and gives a recital in Chickering Hall on March 4. Mr. Macmillen has been touring the big West with tremendous success, and many who failed to hear him at his previous recital in Symphony Hall will now avail themselves of the opportunity.

Lillian Roberts Hayman gave a highly interesting paper on "The Power of the Voice" before the Brightestone Club. The entire High School of Brighton was present to enjoy all Mrs. Hayman had to say. She showed that the speaking voice is a series of tone pictures, and that its influence is for moral upliftment. Mrs. Hayman herself is a singer of several years' experience in Europe, and just now has charge of the Athene Club of Brookline, an organization of young society girls.

Mme. de Berg Lofgren's pupils gave a program at the Franklin Square House on February 19 with much success. Felicitas Freeman, a very young girl, and who has studied only with Mme. Lofgren, sang unusually well for a one year pupil. Her voice is broad and strong, and is used with much intelligence already. She will go to Paris in September for study for grand opera, as she sings from low F to D over high C. She gave a group of songs from Haydn and Grieg and closed with an aria from "Semiramide." Susan Peirce, who was to have sung, has a voice of pure and beautiful quality, but Mme. Lofgren took her place, giving a crowd of listeners delight with her songs. Maud Ross, another pupil, a young girl from England, sang most pleasingly. Jennie Lindh gave an organ-number, offertoire in D for organ, Batiste, with a surprising proficiency, showing great talent and musicianship. The recital in every way reflected credit upon Mme. Lofgren and her excellent teaching.

On the morning of the 21st Anna Miller Wood's studios held a number of highly interested friends to hear Nativia Mandeville, a most clever little French-Canadian girl, who has been studying voice for some time in the Wood studios. Miss Northrop, another pupil who sings very well indeed, was ill. Miss Wood herself filled in with a number of charming songs. Miss Wood's pupils show most encouraging results in their singing.

Madame Melba will give a concert in Symphony Hall on Saturday afternoon, March 9. M. Gilbert will sing also, and Ada Sassoli, harpist, and an orchestra of fifty men from the Boston Symphony Orchestra will assist.

Charles Anthony, pianist, and Nina Fletcher, violinist, announce a joint recital for Potter Hall, March 18.

WYLYA BLANCHE HUDSON.

Martin's March Engagements.

Frederic Martin, the basso, is in constant and steady demand for all principal musical events. He sings at the musical festival to be given by the chorus of the Central State Normal School at Mt. Pleasant, Mich., on the evenings of March 5 and 6. Works to be given are Bruch's "Fair Ellen" and "The Creation." March 7 he gives a vocal recital in Saginaw, Mich., under the auspices of the Schumann Club. March 21 he will sing in Verdi's "Mozart Requiem" with the Baltimore Oratorio Society, and March 24 in Stainer's "The Crucifixion," in Elmhurst, L. I.

OPERA AND CONCERTS IN ST. LOUIS.

St. Louis, February 20, 1907.

Before a large and cordial audience, expecting much and realizing more, the Apollo Club gave its second concert of the season at the Odeon, February 12. The soloists were Marie Stoddart, soprano, and Daniel Beddoe, tenor, who were warmly received.

The club's work this season is noticeably good and worthy of strong commendation; the conception, phrasing, finish and the enthusiasm displayed reflect results of Mr. Galloway's excellent training of an organization whose zeal is abounding and which well stands for both attributes connected with its illustrious name.

Miss Stoddart's excellent voice was heard to advantage in several songs, among which were "Au Printemps," by Stern, and the florid "Chanson Provençale," by Dell' Acqua. Mr. Beddoe's robust tenor voice was heard in "Lend Me Your Aid," from Gounod's "Queen of Sheba"; "Secrecy," by Hugo Wolf, and Haille's "Autumn," and aroused much enthusiasm. Mr. Galloway's accompanying was a delight to all who appreciate what that word really means.

On the 8th inst., E. R. Kroeger gave the first of his series of weekly (Friday) piano recitals at the Musical Art Building. These are as interesting as ever and are receiving increased appreciation from musical people.

St. Louis has had a whole week of the San Carlo Opera Company at the Odeon. The attendance and appreciation grew from the first night and at the later performances the auditorium was filled. Under the management of Henry Russell and with such artists at Nordica, Campanari, Constantino and Nielsen the performances could hardly fail to be good—and they were, as a whole, splendid.

Nordica and Campanari did not take our hearts, because they have had them all these years. Constantino was a delightful surprise, a bright star has risen—you'll hear more of him. Altogether the delightful impression made by their performances will last until the San Carlo returns—as they will—next season.

Hearts that really appreciate and truly respond to the soul stirring in music will not soon forget the piano recital of Josef Lhévinne at the Odeon. His fullness of conception, delicate touch, subtle phrasing, perfect tone coloring and genuine feeling left an unusual and inspiring impression. Without apparent effort he overcomes all difficulties of execution and, like every great artist, makes the almost impossible seem the easiest to perform.

On the afternoon of February 7 Charles Galloway gave the third (and last) in a series of free organ recitals at St. Peter's Church. A crowded auditorium showed genuine appreciation of true musicianship. Mrs. Benjamin Chase assisted with two soprano soli.

The Sunday afternoon Popular Concerts at the Odeon are being well attended. On February 10 they were ably assisted by the Morning Choral Club, showing that the members of this somewhat exclusive organization appreciate the desirability of making these concerts good and popular.

That wonderful master of the piano, Moriz Rosenthal, on his return trip spent a few hours with us and gave a matinee recital at the Odeon on the 16th. Of course, the attendance and enthusiasm were up to high water mark.

M. L. W.



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THE MUSICAL NEWS OF BUFFALO.

BUFFALO, N. Y., February 21, 1907.

Under the auspices of the Buffalo Club, a musicale was given Thursday afternoon, the participants being Marjory Sherwin, violinist; Ludmilla, accompanist; Evelyn Choate, solo pianist, and Ruth Lewis, soprano. Owing to illness, the writer could not attend.

Mabelle McConnell, who is in New York studying with Isidore Luckstone, is filling the position of soprano soloist in the choir of St. Augustine's Roman Catholic Church, Brooklyn. Marie F. McConnell, a sister of the singer, is also in New York, and some of her interesting musical letters are published in the Buffalo Sunday News.

Wilhelmina Hunt Doyle, a contralto pupil of Harry Fellows, created a good impression by her singing at a recent concert in Dunkirk, N. Y. Mrs. Doyle is a valued member of the Central Presbyterian choir, of Buffalo.

Sara Schiebel, pupil of Ch. Armond Cornelle, has had several concert engagements this winter. Her piano playing is remarkably artistic, and in addition to her public appearances Miss Schiebel has an interesting class of pupils. As a musician Miss Schiebel is progressive, and at the present time is devoting certain hours to study of the organ with Seth Clark, organist of Trinity Church.

Tracy Balcom has sent out invitations for a Richard Strauss recital at Aeolian Hall, Monday evening, February 25. He will be assisted by Joseph Hartfine, violinist, and Robert Piggott, of Toronto, who will read Tennyson's "Enoch Arden" while Mr. Balcom plays the Strauss musical setting.

Madame Samaroff will be the attraction at Convention Hall, Tuesday evening, February 26.

This afternoon Frances Helen Humphrey will have charge of the entertainment of the Friday Culture Club at the Hotel Niagara. Three of Madame Humphrey's pupils will take part in the program.

Emma Minchant Fowler sang last week for the benefit of charity. Mrs. Fowler is always ready to aid a worthy cause through her beautiful voice.

The Savage English Opera Company will present "Madam Butterfly" in Buffalo during April.

Creatore and his band are playing to crowded houses this week at Shea's Vaudeville Theater. VIRGINIA KEENE.

Clarence Eddy Dedicates Another New Organ.

Clarence Eddy has dedicated another new organ, this time in Danville, Va. The following criticism tells of the

successful event, in the First Baptist Church, of the progressive Virginian city:

The colossal dedicatory recital by Clarence Eddy of the organ in the newly erected First Baptist Church of Danville, Monday evening the 11th instant, corroborated so abundantly the statements made of the great American concert organist that the second program insured even a larger and more musically enthusiastic audience. Both programs were so skilfully contrasted as to neither have been characterized by the terms classic nor popular. Mr. Eddy gave us the best and richest examples of organ composition, from the Johann Sebastian Bach of the eighteenth century, to Alexander Guilman, the foremost composer of the present period, with numerous modern selections, as the suite in C major of Homer N. Bartlett, and sonata in C minor of Ralph L. Baldwin, both marvelously beautiful works newly dedicated to Mr. Eddy.

The genius of this great master which manifested itself in depth of conception and extraordinary execution and registration, has stirred the listeners to the utmost and has left only the joy of complete soul satisfaction. Perfect strength and poise characterized each movement and the full powers and scope of tonal beauty in the splendid new Moller organ, which the artist praised unreservedly, found its supreme message through the beautiful legato of the master.

The most stupendous numbers of the evening were the Bach prelude and fugue in A minor, the sonata in C of Ralph L. Baldwin, and the concerto in B flat of George E. Whiting. A most hearty and gracious welcome was extended the artist lyric soprano, Mabel Louise Fehmer, of Boston and Berlin training.—Danville Bee, February 13, 1907.

Bostonians Applaud J. Humbird Duffey.

J. Humbird Duffey sang solos and the baritone role in Mendelssohn's "Walpurgis Night" in the recent rendition of that work by the Handel and Haydn Society of Boston. A few of his press opinions follow:

Mr. Duffey was one of a series of surprises. His first number, the beautiful "Roi de Lahore," by Massenet, brought him forward in the midst of applause that showed he had many friends in the audience. He sang with exquisite taste, but even so gave no hint of the reserve power that was to come in the dramatic and picturesque Druid's music in the "Walpurgis Night," singing against chorus and orchestra with a resonance and sureness and robustness that marked him as one of the really great singers.—Boston Globe, February 18, 1907.

His interpretation of the well known "Roi de Lahore" was appropriately dramatic and sensuous in color, gaining for him warm applause.—Boston Post.

He (Mr. Duffey) uses his voice skilfully and it is of a sweet and pleasing quality.—Boston Journal.

Mr. Duffey's grand aria was the amorous apostrophe of the King of Lahore to his love in Massenet's like-named opera, and the baritone sang it with an elegance of smooth tone and polished phrase that skimmed gracefully the surface and caught enough of the sentimental vein of Massenet's music.—Boston Transcript.

Jessie Shay's New York Bookings.

Jessie Shay, who is giving recitals this month in New Jersey towns, has been booked as soloist with the Brooklyn Arion, March 10, and for a recital at Mendelssohn Hall on April 3.

Edward Johnson in Chicago—Other Bookings.

At the recent concert of the Mendelssohn Club, of Chicago, Edward Johnson, the New York tenor, received an ovation. No artist could have received a more hearty tribute for his work, for, as Mr. Hubbard remarks, in the Tribune, "the audience received him rapturously." He had recall after recall, and that, even after a double encore had been given.

Last week Mr. Johnson sang in Terre Haute, Ind., in joint recital with Elsa Ruegger, the Belgian 'cellist, and in recital in Canada. Next week will appear with Schumann-Heink and Gogorza at the concert of the Handel and Hayden Society, of Boston, and during the week will sing in "Carmen," "The Messiah," and miscellaneous concerts in the vicinity of the Hub.

For the spring, Mr. Johnson has been engaged for the Spartanburg, S. C., Music Festival, with New York Symphony Orchestra and for the Norfolk, Conn., festival, with Metropolitan Opera House Orchestra, and for the entire tour of the Theodore Thomas Orchestra.

The following comments are from the Chicago papers:

Edward Johnson, a New York tenor was the soloist. He scored a pronounced success. He is a striking exception to the general rule that lyric tenors are insipid and effeminate. Mr. Johnson is masculine and virile. He can voice a tender love message without becoming mawkishly sentimental. His bearing is frank and manly and his methods are direct and forceful. His voice is of fine quality and he has it fully under control. He makes his points easily and effectively and he has a rare gift of interpretation. His artistic virtues are many. In the aria from Puccini's "Boheme" he displayed a high C that was surprisingly full and vital. The tone came so absolutely freely. In his four songs in the latter part of the program he gave some delightful readings. Mary Salter's "Come to the Garden" was especially well done and had to be repeated. After this group he was forced to respond to a double encore.—Chicago Evening Journal, February 8, 1907.

The visiting soloist was Edward Johnson, the tenor of the old Brick Church, New York, an artist with a beautiful lyric tenor voice, used effectively and without affectation. His singing of the aria from "La Boheme" revealed his pleasing power in no uncertain fashion and was followed by "Mother of Mine" (its rendition having more moving value than that of Herbert Witherspoon, which is certainly compliment enough). Subsequently he sang four short songs, pleasing in variety, and was compelled to respond twice to encores.—Chicago Evening News.

Edward Johnson, tenor, presented an aria from "La Boheme" and a group of songs. His voice is clear and fresh and is used to good advantage.—Chicago Record-Herald.

The soloist of the evening was Edward Johnson, the New York tenor. Possessor of a flexible, high lyric voice, Mr. Johnson is able to sing the aria from the first act of Puccini's "La Boheme" in smooth, graceful manner, and make its sentiment and its melodic beauty effective. The upper range of his voice is especially clear, sweet and true and he sings tastefully and intelligently. The audience received him rapturously and as an encore to the Puccini aria received Tours' "Mother o' Mine." Later the tenor was heard in a group of songs by Huha, Smith, Salter and Hammond.—W. L. Hubbard, in the Chicago Tribune.

The impresario of the Teatro Regio, of Turin, has signed a contract through which they are given the absolute privilege of the first performance next year of Massenet's "Ariadne."

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MUSIC IN SYRACUSE.

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SYRACUSE, N. Y., February 21, 1907.

The past week helped to take some of the dullness off of the present season with several good concerts. Last Thursday evening the Clark Music House gave a complimentary recital in their Apollo Hall to a number of friends. A program, admirably arranged by Samuel T. Betts, Jr., and annotated by A. Kathleen King, the talented music critic of the Syracuse Post-Standard, was an artistic incident to the well rendered numbers. Those who appeared on the program were: Bertha E. Becker, harp; Maude Clark, harp; Ernest Clark, violin; Clarence W. Burr, baritone, and Samuel T. Betts, Jr., at the Apollo.

Creatore and his band played to a large house at the Wieting Opera House Friday evening. The program presented by the Italian was quite comprehensive, ranging from Rossini to Heine. There is no doubt as to the excellence of the band nor the ability of the conductor. Madame Barilli pleased by her singing of the waltz song from "Parla," but the song most suited to her voice and style was a little "Canzone Musette" from "La Boheme." Syracusans have Tom Ward to thank for bringing Creatore to this city.

Wednesday proved to be a busy day for the concertgoer. At 11 o'clock there was the regular Morning Musicales's recital, at 3 o'clock a recital by music students of the University, and at 8:30 o'clock the Anna Otten String Quartet at Apollo Hall.

Mrs. Louis Baker Phillips had arranged a Grieg program for the Morning Musicales which deserves much praise for its composition and the care shown in selecting the soloists who were to interpret it. It included a double quartet, "At the Cloister Gates"; songs, "Ich Liebe Dich," "Im Kahne" and "Stroller's Minstrel Song," sung by Clarence W. Burr; sonata for violin and piano, op. 45, played by Gertrude B. Woodhull and Louis Baker Phillips; songs, "With a Water Lily," "Sunshine Song" and "Cradle Song," by Mrs. Joseph Dunfee, and the first movement of the piano concerto, op. 16, played by Professor Phillips and Dean George A. Parker. All of the numbers deserve praise.

Works of Faukes, Beethoven, Von Fielitz, Schumann, Chopin, Frey, Tchaikowsky and De Beriot comprised the program given by the following students at the monthly recital at the University Wednesday: Elsie Anna Fox,

Bessie May McKee, Frank J. Hannon, Henry Walrath, Daisy Clara Daniels, Mabel Wright Smith, Edith Stewart Hodge, Helen Frances Chase and Myrta Elizabeth Harrington.

Wednesday evening the Anna Otten Quartet played at Apollo Hall. This was the first appearance of these talented young women in this city, but those who heard them last night are unanimous in the wish that it will not be the last. The program consisted of the C minor Beethoven quartet, Schubert variations on "Der Tod und das Madchen," the Mendelssohn violin concerto in E minor, and the Haydn quartet in D major. Although apparently quite recently organized, the quartet showed the results of much careful preparation. Each of the young ladies seemed possessed of much natural ability and in the ensemble showed an admirable spirit of self effacement in striving for unity. With such an admirable leader and excellent individual ability the organization should rapidly take a place in the front rank of string quartets in the country. Miss Otten herself showed ability of a high order in the Mendelssohn concerto. She gave the impression of an experienced and remarkably well equipped artist.

FREDERICK V. BRUNS.

Ellen Beach Yaw's Tour.

Ellen Beach Yaw, on tour with her own company (the members of which were with her ten years ago on her first tour), continues winning many admirers through the South and West, where she is at present. Press notices have been received from many States. The following are from Illinois, Missouri and Texas:

Displaying perfect control of her voice upon high pitched passages, the gentle sweetness of whispered notes, and the perfect ease with which she sang her difficult selections from "La Traviata," Miss Yaw displayed with a manner of perfect naturalness her rare and wonderful ability. The great singer completely won her audience, who encored her to the echo, and demanded more of her sweet songs.—Galveston Daily News.

The audience which greeted Ellen Beach Yaw at the Odeon last night was enthusiastic over the exquisite coloratura soprano. The change in her personality is as marked as the development of her voice, since she appeared here ten years ago. The prominent quality of her voice is its perfect clearness. This tone is maintained in the upper register as well as the lower. Her voice is built for purely lyric purposes, and is wonderfully mellow and sweet.—St. Louis Republic.

Nature has lavishly endowed the artist with a voice as exquisite in its qualities as rare, and with a personality as fascinating and

dainty as her birdlike tones. The range of her voice is seemingly unlimited in its upward flight and is in absolutely perfect control, so that every tone is pure and faultless. Of the great artists she resembles Melba perhaps most of all, but this only in a general way, as Yaw has a voice just her own that is winning for her the homage on the concert stage in this country that she has gained in grand opera in her European sojourn.—Rockford Morning Star.

Kitty Cheatham at the Arnold Benefit.

Kitty Cheatham was among the bright array of talent at the Hubert Arnold benefit, given at the Hudson Theater yesterday (Tuesday) afternoon. Miss Cheatham gave some of her delightful impersonations of children's and negro songs at the recent benefit at the Lyric Theater for the Bird Protection Fund of the League of American Sportsmen. At this benefit Miss Cheatham gave her numbers between the acts, which included a play by Mrs. Fiske, entitled "The Eyes of the Heart"; the fourth act of "The New York Idea," by Mrs. Fiske and her company, and another one act play, "A Light From St. Agnes." In a recent budget of Miss Cheatham's press criticisms the following review from the New York Evening Globe was credited to the Erie Globe:

Children of all sorts—little tots just coming into the Teddy Bear age, bigger ones who are just leaving it, and grown-ups who were youngsters long before Teddy Bears were invented—flocked to the Lyceum yesterday afternoon to see and hear Kitty Cheatham. She recited "The Wonderful Tar Baby Story" and numerous other Southern classics, and she sang all about sugar daddies, red headed little boys, the Bogey Man, and the thousand and one funny little thoughts of funny little boys and girls. The whole afternoon was just as delightful as anything you could possibly imagine, and the audience, by not moving from their seats until the final song—"Ding, Dong, Dell"—had been sung, and by applauding everything, delightedly demonstrated in a very convincing manner their appreciation of this quaintest and daintiest entertainer on the American stage. A queer ability or collection of abilities has pretty Kitty Cheatham. The appreciation of children and the many fantastic ideas running through their curly little noddles is a trait which many other persons possess, else Miss Cheatham and Miss Adams would have no audiences—but the ability to express those ideas and to illustrate and give life to the curious thoughts of youngsters is another and far rarer thing, and one which Kitty Cheatham enjoys almost alone. Could anything be more delicious than "Our Naughty Cook, Juliette," or more captivating than "Why Adam Sinned," or funnier than "Practicing"? We fancy not. Miss Cheatham is the Yvette Guilbert of this country. And her entertainments leave a much finer taste in one's mouth than the most of the French artist's performances.

At a late concert of the Hager Concert Society, the "Dance of Death," by Woyrsch, was performed under the direction of Municipal Director Saugs to a sold out house and was received with great applause.

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CHARLES DALMORES A GREAT TENOR.

It cannot be truthfully said that in recent years France has shown fecundity in the production of tenors of high rank; and yet the country has furnished some singers whose fame will go down the corridors of time, illustrating many bright pages in the history of opera. At the present moment a French tenor, singing in the Manhattan Opera House, New York, is one of the musical heroes of the season, and promises to win a pre-eminent position as the exponent of grand opera roles. To the frequenters of Hammerstein's Temple of Opera Charles Dalmore needs no introduction; they will at once recognize his counterfeit presentment on the front page of this number of THE MUSICAL COURIER.

The celebrated Dauphin, of Lyons, France, professor of singing in the conservatory of music of that city, and formerly director of its leading theater, accosted Charles Dalmore one day some years ago and earnestly said:

"My young friend, with your fine voice and great musical and histrionic talents you should no longer continue as an instrumentalist. Your certain destiny is to be a great singer; your ultimate destination, grand opera. You will yet electrify the world. Throw aside your French horn and discard your violoncello. Apply yourself to voice culture, and some day you will be acclaimed the greatest of all French tenors."

At this time Dalmore, only twenty-three years of age, was a professor in the Lyons Conservatory of music. Dauphin had heard him sing and gave vent to his enthusiasm in this utterance full of prophecy and promise. So impressed was the young Frenchman that at once he determined to follow Dauphin's advice, the wisdom of which soon was vindicated.

In the little town of Nancy, France, January 1, 1872, Charles Dalmore was ushered into this world with the advent of the New Year. In his boyhood he was much like ordinary boys. In one thing, however, he was different, and that was his passion for music. Any time he would desert his playmates to listen by the hour to a young conservatory student practicing the violoncello, and

would be oblivious to aught else but the tones the young man educed from his instrument. His infantile enthusiasm arrested the attention of the violoncellist, who humored the youngster's whims. Later, when the boy was old enough to begin his musical studies, he was placed under this same musician, who proved a capable teacher. Having shown so positive a predilection for the violoncello, he was encouraged to study this instrument. His progress was so rapid and his acquisitions were so sure that before he was sixteen he was far enough advanced to enter the Paris Conservatoire. Here he pursued with success a complete course, including theory, composition, voice placing, instrumentation, etc. Ere he quitted this institution he was a well rounded musician of varied acquisitions. Incidentally he took up the French horn and investigated its possibilities and mastered its difficulties. He became one of the most skillful French horn players in Europe. However, other and better things than blowing this brass device were in store for him. It was foreordained that he should become one of the great opera tenors of the day. So he renounced both the violoncello and the French horn.

After several years of preparatory study young Dalmore made his debut in the Theatre des Arts, Rouen, at the beginning of the season of 1899-1900, and achieved an immediate triumph. Managers who were present saw in the new tenor a coming star, perhaps the successor of the regnant tenor of the decade, and made him enticing offers. Thus began a most brilliant career. A short while later, in the Royal Opera House, Brussels, Dalmore sang "Siegfried" in French, he being the first singer to essay this. He also assumed other Wagnerian roles with equal success. For nearly six years he was the principal tenor in this famous home of grand opera. He repeatedly sang in such operas as "Africaine," "Huguenots," "Samson," "Prophète," "Carmen," "Faust," "Götterdämmerung," etc.

While Dalmore was singing in Brussels Manager Higgins, of Covent Garden, London, offered him a long and lucrative engagement, and a contract was signed. At Covent Garden the tenor repeated his Brussels triumphs.

He sang with Calvé in "Carmen," and with Melba in "Faust." In London he remained two seasons. When Oscar Hammerstein went abroad last year in quest of singers, one of the first engaged was Dalmore. When the Frenchman arrived in New York he was novus homo, an unknown quantity, so far as the opera devotees of this city were concerned. Dalmore did not take long to show of what metal he was made. After his first appearance in the Manhattan Opera House he was the hero of the hour. Incontinently had he won a place in the galaxy of stars. His success was unequivocal. Every appearance Dalmore has made since then has strengthened the excellent impression he made when he sang for the first time in New York. He has sung here in "Faust," "Carmen," "Prophète," "Trovatore," "Cavalleria," etc. So unqualified has his success been that Hammerstein has re-engaged him as his leading tenor for next season. How the French singer has impressed the New York music critics the following notices, taken at random from a multitude of reviews, show:

IN SUNDAY NIGHT CONCERTS.

M. Charles Dalmore tastefully executed a "Hymn of Love," by Berton. M. Tanard conducted.—Morning Telegraph.

The vocal portion of the program introduced to these concerts M. Charles Dalmore, who sang Berton's "Hymne d'Amour" and Worden's serenade, "La Nuit est Serene et Douce," disclosing a tenor robust of great range and superb quality in the upper register. Both selections were encored and repeated, and M. Dalmore was established as a Sunday night favorite.—Brooklyn Eagle.

Ivan Alchevsky was another unavoidable absentee and his place was taken by Mr. Dalmore, who sang in good style the cavatina from "Romeo and Juliet," which won quick recognition.—Herald.

Charles Dalmore, in excellent voice, did some charming work and pleased the house with his fine intonation and dramatic voice.—American.

Dalmore was in fine voice and had to repeat the "Hymne d'Amour," by Berton, before the audience would let the concert proceed on its appointed way.—Press.

Dalmore was the favorite of the evening, and sang Berton's "Hymne d'Amour" and a serenade by Worden with much spirit, and was forced to give an encore.—World.

IN OPERAS.

Dalmore improved upon his Don José. He sang with plenitude of voice and refinement of style. The flower song was beautifully expressed. A fine figure of a man as a soldier, he reached the truly tragic proportions as the broken down, cast off lover who

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worked his murderous vengeance upon the woman who had deserted him.—Evening World.

Dalmores presented a forceful Don José of excellent voice.—American.

The Don José of Dalmores was a splendid piece of work, both vocally and visually.—Evening World.

In Mr. Dalmores there was a Don José well paired with her. The young Frenchman gave an impassioned and superbly dramatic impersonation of the hero, resplendent in voice and gallant in action. He is a singer of uncommon powers, his voice of sonorous and manly quality, splendidly resonant. There have been few French tenors heard here in recent years, in fact, who have surpassed him in voice or in dramatic power. His style is that of an artist; it is a delight to hear phrasing so broad and free, or resources of breath that carry the phrase so far and so roundly. He, too, uses his voice as a means of dramatic expression. In the last act he filled his final scene with Carmen with a poignant intensity, with thrilling tragic power.—Times.

Dalmores, the new Don José, is uncommonly good vocally, and in the last act he has the dramatic fire that Campanini used to display in this opera years ago.—Brooklyn Life.

Dalmores sang with dramatic fervor and took his high notes with consummate ease.—American.

Mr. Dalmores' Don José proved a long stride in advance of his Faust; indeed, those who had heard both were given something like a new notion of his voice by the "Chanson des Fleurs" and the duo with Micaela. Well judged phrasing and pleasing tone marked all his work. To the eye he was a manly and interesting soldier.—Herald.

Dalmores, as Don José, made an excellent impression. He has some of the faults of French tenors, but his voice is true and big and loses nothing in quality by forcing. His song to the rose was splendidly effective. He is graceful and manly. In the last two acts, however, his intensity seemed overdone because it failed of conviction.—Evening World.

Dalmores sang the music of Don José most musically, with grace, variety and—where required—with passion. He sang the flower song beautifully.—Philadelphia Item.

The Don José of Dalmores was a pleasant surprise. His ringing voice and manly bearing were supplemented by an impassioned attitude which, in the last scene became almost too realistic.—Evening Post.

M. Dalmores was the Don José. The virtue of this artist is his musicality. His voice is not large but it is never unpleasant. He reaches his high notes easily and sustains them surely, and there is refinement in all he does.—Morning Telegraph.

Dalmores repeated his effective work as Don José. He makes an ardent lover. Yesterday he sang to another Don José, Caruso, applauding him heartily.—Brooklyn Standard-Union.

Dalmores was stunning as Turiddu, singing with great dramatic warmth and acting with rousing intensity.—World.

M. Dalmores was the star of this opera, and he called forth many an enthusiastic bravo and handclap by his impersonation of Turiddu.—Brooklyn Eagle.

In "Cavalleria Rusticana," which headed the bill, Mr. Dalmores' excellent singing of Turiddu's role was the feature, although the work of the chorus was so very good as to be reckoned an important factor in the performance.—Herald.

The home of Dalmores is in sunny Italy, between Tutra and Ghiffa, near Pallanza, Lago Maggiore. Here the tenor

is surrounded by "all that beauty, all that wealth e'er gave," being most happily married. He is fond of travel and passes much of his time in yachts, railway trains and automobiles. At the expiration of his New York engagement he will return home, and after a short stay there will go to Berlin to sing in Wagnerian roles. June 30 he will begin an engagement in Strassburg with the Colonne Orchestra, and in the Alsatian Music Festival will sing in "The Damnation of Faust," in French, and in Liszt's "Thirteenth Psalm," in German. Then he will enjoy a long vacation, which will be passed at several watering places in France and Italy.

Guilmant School Alumni Hold Reunion.

The annual midwinter reunion of the Alumni Association of the Guilmant Organ School was held February 18, and brought together a representative assemblage of the former students of this widely known and successful institution. At the opening session essays on the following subjects were read:

- Johann Sebastian Bach,
Edna Chase Tilley, '03.
The Polyphonic Era, and Its Influence Upon Modern Music.
Frederick Arthur Mays, Post Graduate, '05.
The French School of Organ Playing.
Vernon Clair Bennett, Post Graduate, '05.
Reminiscences.
Martha S. Koch, '06.
The Advantage of Studying Theory.
W. Ray Burroughs, Post Graduate, '04.
Musical Anecdotes.
Louise Dade Odell, '06.
Debate—Resolved, That it is not necessary to make a study of the organ in order to secure a church position.
Henry Seymour Schweitzer, Post Graduate, '04; Gertrude Elizabeth McKellar, Post Graduate, '03.

Following this session, an organ recital was given, participated in by Mrs. Alfred Fox, '06; Mary Adelaide Liscom, post graduate, '05; Katherine Estelle Anderson, post graduate, '05; Henry Seymour Schweitzer, post graduate, '04; Gertrude Elizabeth McKellar, post graduate, '03.

A dinner at the Hotel Empire and theater party followed and concluded the festivities of one of the most successful meetings.

Schumann-Heink Echoes.

(From the Los Angeles Musical Review.)

Since the early days of Jenny Lind and Patti there has not been such furor about any artist in California that there has recently, during the visit of the incomparable Ernestine Schumann-Heink. In San Francisco and vicinity alone not less than 15,000 people attended four concerts, and during the week in California the diva was the fortunate recipient of about \$15,000. That, under these conditions, the managers had no reason to complain is, of course, a matter of fact, and surely the gross receipts of the Schumann-Heink concerts in California must have been something over \$20,000. This is a concert record so far unequalled by any artist, even by Lind and Patti, for it must be remembered that those artists charged twice as much for their concerts, and the seating capacity of the halls they sang in was much smaller than the Dreamland Skating Rink in San Francisco, where four thousand people heard Schumann-Heink (about one thousand standing up), and the Greek Theater in Berkeley, where over five thousand people went wild over the great prima donna contralto.

Music for the Deaf.

Dr. Maurice Dupont, of Paris, has invented an instrument by which the deaf can be enabled to hear music.

This result is achieved by using an alternate electric current, by means of which Dr. Dupont reproduces the series of vibrations which correspond to the series of musical sounds. Thus a musical phrase can be translated by an alternate electric current with varied periods. The instrument itself consists of a phonograph, to which is affixed a microphone, the electric current being derived from accumulators. In the cylinder a scale of music is engraved. When the phonograph starts to work, the microphone supplies an alternate electric current, the numbers of the periods of which correspond exactly to the vibrations of the scale of music reproduced from the cylinder by the phonograph. This alternate current may, by means of a special appliance, be so regulated at will as to pass through the human organism. If, instead of a scale, an entire piece of music—a march, for instance—be put on the wax cylinder, the alternate electric current produces, according to Dr. Dupont, by its passages through the human organism, the exact impression of the musical sounds of the march as given out by the phonograph. Dr. Dupont does not go so far as to say that he can make a person born deaf (and consequently ignorant of music or its sound) enjoy music, but he maintains that by means of this instrument it is possible to educate deaf children to become accomplished musicians if they have any musical inclination, for, by the passing of the electric alternate current through the human tissues, a deaf person can be gradually brought to distinguish one kind of music from another. Dr. Dupont's experiments on deaf people, and especially on deaf mutes, have convinced him of the extraordinary pleasure they derive from a musical current passing through the system.

A Pupil of Victor Harris.

Emma J. Holloway, the contralto, soloist of the First Baptist Church, of Indianapolis, Ind., is at present in New York completing her fourth successive year of study with Victor Harris. Miss Holloway, who is herself a very successful teacher in Indianapolis, possesses a voice of fine range and power, combined with beauty of tone, and her skill as both soloist and teacher has brought her considerable success and a fine reputation in and around her home city. Miss Holloway is to remain in New York until April.

Samaroff at the Philharmonic.

The seventh pair of Philharmonic concerts will take place on Friday afternoon and Saturday evening of this week. Appended is the program:

- Overture, Manfred Schumann
Symphony, No. 4, Italian Mendelssohn
Concerto, for Piano, A minor Grieg
Olga Samaroff.
Overture, Leonore, No. 3 Beethoven

Lhevinne in New York.

At the fifth Russian symphony concert, Carnegie Hall, February 28, the program will be as follows: Symphony No. 1, in E major (first time), Scriabin; "Caprice Russe" (first time), Rubinstein; suite No. 2, Caucasian (new), Ippolitoff-Ivanoff.

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MUSIC IN MINNEAPOLIS.

MINNEAPOLIS, February 21, 1907.

The first of the weekly Sunday orchestra concerts offered a program of unusual interest and was heard by the usual capacity house. Minneapolis is certainly fond of its orchestra, packing the great hall at its every appearance.

The announcements emphasized the fact that "melody is the keynote" of the program, and the idea was carried out to the letter, all the numbers being melodiously brilliant. Meyerbeer's "Coronation March" opened the program, followed by the "Semiramide" overture, which was unusually well played, though there was an extreme care displayed which detracted somewhat from the expected dash and brilliancy of the allegro portions.

Gounod's "Faust" ballet music forms an interesting number, and Mr. Oberhoffer seemed to be in thorough sympathy with the composition, giving a reading which was enthusiastically received, as it deserved.

Scharwenka's "Polish Dance," Wagner's "Ride of the Valkyries" and Moszkowski's "Boabdil" were all given with spirit, though with less care than the earlier numbers.

Maud Ulmer Jones, a leading local soprano, sang the "Jewel Song" from "Faust" in a manner eliciting several recalls, and a composition of Mr. Oberhoffer's, "Hora Novissima," a well made sacred song of the English school, effectively orchestrated. The combination of favorite singer and popular composer was too great for the "no encore" rule, and a part of the song was repeated.

Lhévinne appeared Wednesday evening in Plymouth Church before an audience largely composed of pianists and professional musicians. His program was rather light, though more acceptable on account of the novelties, which were a welcome relief to the standard works repeated so often. The "Moonlight" sonata, the Chopin polonaise in F sharp minor, and Liszt-Paganini etude were his principal numbers.

His touch is clear cut and magnetic, his reading full of verve and "go," while his appearance is so unassuming and his earnestness and concentration so apparent the sympathy of his audience is gained at once and held throughout the program. Technically he is fully equipped, as evidenced by his treatment of the subtle theme in the elaborate Schulz-Evler arrangement of the "Blue Danube" and the deft handling of Scriabine's "Left Hand Etude."

The Symphony String Quartet, and Frances Nevin, reader, gave a concert under the auspices of the Plymouth Club, Tuesday evening, which was well attended. The Mozart quartet, in D major, opened the program and was

followed by the variations from Beethoven's op. 18 and selections from Svendsen, Hollaender, Bizet and Ardit. Improved ensemble is noticeable at each successive appearance and the growing taste for chamber music is undoubtedly due to the excellent interpretations of the quartet. Carlo Fischer appeared in solo with Popper's familiar gavotte, which he plays with rare grace and effect.

Miss Nevin read Justin McCarthy's "If I Were a King" unaffectedly, yet with dramatic force and artistic effects, free from theatrical exaggeration. Her personal appearance is unusually attractive, and her reading was one of the most enjoyable given in the city for a long time.

Sigrid Westerlind gave a recital Wednesday evening in the First Baptist Church. Four groups of songs by German, Finnish, French and English composers were artistically interpreted. Carlo Fischer assisted with cello solos, and Katherine Hoffman accompanied in her usual inimitable style.

St. Mark's boy choir, under the direction of Gordon Graham, is giving a series of Lenten cantatas. Mendelssohn's "Hear My Prayer," Stainer's "Daughter of Jairus" and "Crucifixion," Gounod's "Messe Solennelle," Gaul's "Holy City" and oratorio selections will be given weekly.

"Madam Butterfly" played to four capacity houses last week and aroused unusual interest. The casts were somewhat demoralized by illness, but the Savage company is too well supplied with capable artists to suffer from such cause, and the performances were thoroughly satisfactory and every one delighted. One enthusiast attended seven times in the Twin Cities and a number saw several performances.

Students of the Northwestern Conservatory gave two recitals last week. Lester Luther, a pupil of W. H. Pontius, gave a vocal recital, in which he displayed an unusually promising voice, and half a dozen advanced piano students of Gertrude Dobyns appeared in a short, well chosen and well played program.

The Second Rubinstein Club Concert.

Fannie Bloomfield-Zeisler was a large center of attraction at the second concert of the Rubinstein Club this season. Those who have followed the work of this artist for years assert that never was the communicative and convincing spirit more strong than on this occasion. She evidently felt well and keenly enjoyed her work. The inevitable enthusiasm which radiates from all that William

R. Chapman undertakes, the full assembly of first class people, artistic, appreciative, intent, the congenial surroundings, and the charming program in which she figured, united with her own remarkable powers to produce this result. Chopin nocturne, op. 37, No. 2; etude, op. 25, No. 9; valse, op. 64, No. 1, and scherzo, op. 31, with the Schubert-Liszt "Hark! Hark! the Lark!" as encore, made her first group. The Schubert "Marche Militaire," Liszt "Etude de Concert," No. 2, F minor; Poldini's "Poupee Valsante," and Moszkowski's "Juggeress," likewise with an encore, was the second. The audience was held breathless throughout, every number was completely mastered. Applause was spontaneous and long.

The baritone, J. Humbird Duffey, sang an "Italian Serenade," by Frederick Stevenson, in its first hearing; "Beloved, It Is Morn," by Searles; "Jean," by Charles Gilbert Spross; "In Steyermark," by Harris, and "Sweetheart, Thy Lips," by Chadwick. The singer gave evident pleasure, was roundly applauded and encored, and accented the fine impression he is making throughout the country.

The choral numbers were: "Dance Song," by Von Weinzieri; "Heart Throbs" (Bendel), an "Old German Shepherd's Song" (Kienzl), "The Dusk Witch" and "Stay at Home, My Heart" (Paul Ambrose), both heard for the first time; "Twilight Dreams," by Gillet Houseley, and a "Spring Song," by Gabriel-Marie, arranged by Houseley. There were several encores. Charles G. Spross was accompanist. As usual, Mr. Chapman had long and loud applause, and many testimonials of appreciation and popularity during the evening. Mrs. Chapman was omnipresent artistically, socially and helpfully. With Madame Cross-Newhaus, chairman of the program committee, she received and bade farewell to the large company, sang every choral number and kept everything cheery and delightful before and behind the footlights. Many remained standing through the entire concert and all remained to the close. Mrs. Wallerstein, the president, held an informal reception in her box. This was one of the most successful concerts of the twenty years of the club. The next and last concert of the season will take place on the evening of April 18.

Von Unschuld Recitals in New York.

Marie von Unschuld, the pianist and teacher, from Washington, D. C., with five of her pupils—Roberta Amies, Ethel Fisher, Mildred Kolb, Katherine McNeal and Martha Urness—are at present in New York, giving recitals at the fine residences of Miss von Unschuld's patrons. Recitals took place at the homes of Mrs. Austin Flint and Mrs. Charles Hoffmann, both of Fifth avenue. Sunday another recital followed at the recently finished residence of Mrs. Mitchell Clark, also on Fifth avenue. Monday, programs were played at the homes of Mrs. Schlapp and Mrs. Samuel Thorne. The music room in the Thorne residence is one of the most magnificent in New York City. Miss von Unschuld has succeeded in arousing interest and appreciation among many of the prominent families residing in the metropolis by her genius as a pianist, as well as her ability to carry out the ideal principles in her school at Washington. The playing of Miss von Unschuld's pupils at these New York appearances was received with marked favor and pronounced to be highly artistic.

Recently, in Rome, the Quintetto Gulli, which has almost become a national institution through the long years of existence, gave its first concert of the season at the Sala Pichetti, which, from a dancing hall, has been transformed into a concert hall, and it seems to the advantage of hearers and performers. The program included Beethoven's trio (op. 97), Mozart's sonata (No. 10, Ed. Peters), followed and Schumann's quartetto (op. 47), was magnificently played, according to the press. The next concert is fixed for January 25, when Beethoven's trio will be repeated, and a sonata by Mendelssohn and a quartetto by Brahms will end the program.

Anna Lankow

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MUSIC IN PHILADELPHIA.

PHILADELPHIA, Pa., February 23, 1907.

The program for the Symphony concerts of the Philadelphia Orchestra, as announced last week, was changed by Leandro Campanari on assuming charge of the orchestra. The Beethoven symphony, No. 1, in C major, was chosen for the opening number, followed by the "Good Friday Spell," from "Parsifal"; "Le dernier sommeil," by Massenet; "Dance of the Sylphs," from Berlioz's "Damnation of Faust," and Liszt's symphonic poem, "Les Preludes." The new leader created a very favorable impression and the orchestra responded well to his decisive baton.

Mme. Schumann-Heink won new honors for herself in the "Rienzi" aria and a group of songs, which included the Tschaiakowsky "Nur wer die Sehnsucht kennt" and Brahms' "Sapphische Ode."

At the final concerts next week the following program will be given: "Rustic Wedding" symphony, Goldmark; suite, "L'Arlesienne," Bizet; prelude and introduction, "Lohengrin," Wagner. Gabrieliwitsch is to be the soloist, but his selection is not announced.

Mme. Melba's advent with the Boston Symphony Orchestra, on Monday evening last, having been announced as her only appearance here this season, the result was a crowded house with a large overflow of unfortunates unable to obtain admission. Her selection from Handel, "Sweet Bird That Shuns't the Noise of Folly," with flute obligato, gave a wonderful exhibition of pure tone and flexibility, while in the "Traviata" aria there was naturally more opportunity for dramatic expression. She was many times enthusiastically recalled.

Strauss' "Don Juan" and "Harold in Italy," by Berlioz, constituted the orchestral numbers, played with fine effect.

The Matinee Musical Club, of which Mrs. Samuel Shaw Burgin is president, has offered some very attractive programs at its Tuesday afternoon meetings. Emilie Frické played a piano recital before the club on February 19, and an next Tuesday a lecture-recital will be given by Henry Gordon Thunder.

A remarkable concert was that given by the pupils of the Pennsylvania School for the Blind last evening in Musical Fund Hall, when Handel's "Judas Maccabeus" was presented before a large audience. While the soloists, consisting of Mrs. David D. Wood, L. Mabel Landis, Charles Manypenny and Dr. G. Conquest Anthony, were thoroughly adequate, especially praiseworthy was the spirited singing of the chorus—the fine ensemble, it must be remembered, being accomplished without the aid of the conductor's baton.

A testimonial concert in honor of Director Ettore Martini was given by the Verdi Italian Symphony Orchestra in Musical Fund Hall on last Sunday evening. Adele Fabiano

contributed two operatic numbers from Boile and Leoncavallo in her usual dramatic style. An interesting composition for flute, clarinet and piano, a tarantelle by Saint-Saëns was very well played by Barone, Decimo and Pesiri.

The first of a series of analytical lectures by Philip H. Goepf was delivered at the Philadelphia Conservatory of Music, on Friday evening, February 22. The works of Beethoven, Schubert and Schumann were performed by the Conservatory String Quartet, assisted by Flora Weil, Edith Bloomfield and Guido Ferrari.

Edwin Evans will be the assisting artist at the organ recital to be given by J. Warren Andrews, of the Church of the Divine Paternity, New York, on February 28. His selections include "Arm, Arm, Ye Brave," from Handel, and two biblical songs of Dvorák.

Arthur Whiting gave the last of three informal piano recitals on February 20, the program being devoted to Schumann and Brahms.

Henry Fry, organist of Holy Trinity Memorial Chapel, gave a recital on February 23, assisted by Emily A. Cobden, soprano, and Clara A. Yocum, contralto.

Invitations have been issued by the Baldwin School, Bryn Mawr, for a concert on Friday evening, March 1, by the Hahn Quartet, assisted by Luther Conradi, pianist.

Mrs. Owen B. Jenkins is giving a series of three studio At Homes on Tuesday afternoons, beginning February 12.

A concert by the Alumni Association of the Philadelphia Musical Academy was given on Friday evening, February 22, at Griffith Hall.

The second of the "Walters-Fitz-Maurice Recitals" will take place on Wednesday evening, February 27, in Mrs. Fitz-Maurice's commodious studio in the Fuller Building.

Harold Nason, pianist, is to be assisting artist at the Hahn Quartet's fifth concert on March 4, in the Haseltine Galleries.

A piano recital of unusual interest was that given by Fred Harwood, of the faculty of the Combs Broad Street Conservatory, 1329-31 South Broad street, on Saturday afternoon, in the chapel opposite the conservatory. The composers represented on the program were Beethoven, Chopin, Schumann, Liszt, Leschetizky and Paderewski.

LILIAN B. FITZ-MAURICE.

In May there will be a music festival in Stuttgart in which Prof. S. de Lange, Capellmeister Pohlig and Professor Seyffardt will be conductors. Among the soloists will be Lilli Lehmann and Dr. von Krauss.

MADAME SAMAROFF

WELCOMED IN BROOKLYN.

BROOKLYN, February 23, 1907.

Fortunately for many, the February concert of the Boston Symphony Orchestra, in Brooklyn, took place on the night of Washington's Birthday. Somehow, men and women attending concerts on a holiday, seem more rested, and hence, more responsive in their attitude to the artists. Madame Samaroff, the soloist of Friday night, received a most hospitable welcome. She played the Tschaiakowsky concerto, in B flat minor, performed the night before with the same orchestra, in Carnegie Hall, Manhattan, and her playing of this work of great musical inspiration had many moments of superb power. For a more extended review read the criticisms of the Thursday night concert elsewhere in this number of THE MUSICAL COURIER. The orchestra offerings, under the baton of Dr. Muck, included the overture to the Rimsky-Korsakoff opera, "The Betrothed of the Tsar," and the Berlioz symphony, "Harold in Italy," in which the viola solo was beautifully played by Mr. Ferir.

Nothing new can be said of Madame Sembrich's program at the Baptist Temple, Thursday night of last week, when the prima donna sang under the joint auspices of Wilford Watters and the Brooklyn Institute of Arts and Sciences. Madame Sembrich sang "Ah, fors e lui," from "Traviata," and familiar songs from her repertory by Schubert, Brahms, Schumann, Hahn, Bizet, Beach and the "Parla" waltz. As encores, Madame Sembrich added "The Lass With the Delicate Air," by Arne; the Richard Strauss "Serenade" and "Maiden's Wish," by Chopin, for which the singer played her own accompaniment. For her songs, Madame Sembrich had again that unsurpassed accompanist, Isadore Luckstone. She sang the Verdi aria and the Arditi waltz, accompanied by an orchestra made up of the string and woodwind performers of the Russian Symphony Orchestra. Madame Sembrich's appearance attracted the fashionable people who are supporting Mr. Watters' Morning Musicales in Brooklyn. Many women of social influence in Brooklyn were represented on Mr. Watters' list of patronesses. Tomorrow evening (Thursday, February 28), Mr. Watters will present Madame Schumann-Heink in song recital at Historical Hall.

Von Doenhoffs Going Abroad.

Helen von Doenhoff, the well known vocal teacher, former leading contralto of the National Opera Company, and Albert von Doenhoff, concert pianist and teacher, are the first to announce their intended departure for Europe, in the early summer. Until that time they will continue their pedagogical activities, this season being the best in their history.

Aino Ackté, after her successful London appearances at Covent Garden, will begin her Continental tour at Hannover on February 15.

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Bell Pages



LEIPSIK, February 13, 1907.

The seventeenth Gewandhaus program, played February 13 and 14, had the Wagner "Faust" overture; old Italian and old French vocal selections with piano, sung by Marie Buisson, of Brussels; the Bruch G minor violin concerto, played by Catharina Bosch, of Leipzig, and the sixth Glazounow symphony, op. 58, in C minor. The symphony naturally carried the principal interest. It comprises wholesome material, with little seeking for the weird or highly colored, and there is an interesting set of variations for a second movement. Considerable character comes into the last movement, but those who know the work better think the first part the best of the four. It begins with a lovely, appealing adagio, moves into a big allegro and has something pompous in its action before the close. The audience at the rehearsal showed only moderate appreciation, which seemed a fair estimate on a first hearing. It is said that Glazounow has now eight symphonies, the last of which is not yet in print.

Miss Buisson's Italian numbers were a canzonetta by Alessandro Scarlatti, an arietta by Pergolese and an arietta by Antonio Lotti. The French shepherd songs were: "Je connais un berger discret," "Maman, dites-moi," "Paris est au roi" and "Jeunes fillettes." Her voice is a light mezzo, which she produces easily. She sang in fine taste throughout.

Catharina Bosch is an eighteen year old Leipzig girl, who was discovered in 1898 by a young American girl violin student of the Conservatory. At that time the little girl was helping to maintain her family by playing in hotels and restaurants of the city. She was taken to Hans Sitt, of the Conservatory, and he was much impressed with her talent. She had brought a Rode concerto to play for him. Sitt then undertook her instruction, which work he continues now, though Dr. Geibel, of the Gewandhaus director, has participated for some years in watching over the young girl's career. Her performance of the Bruch in this concert was in every way meritorious. The tempo in the first movement may have been slightly slower than normal, but this once being established, there was no hesitancy nor weakness in any part of the playing. The scales and the passage playing were invariably clear and true, and there was evidence of great breadth to be shown in the artist's further development. At the rehearsal she was recalled a number of times, and to Sitt's accompaniment played a well sounding mazurka, probably a composition of his own.

The American girl who discovered the youthful violinist and thus hurried her opportunities for development was the good musician, Charlotte Demuth-Williams, of Chicago, who was herself for four seasons a pupil of Sitt.

The motet service of the Thomaner Chor, on Saturday afternoon, February 9, brought two Bach choral Vorspiel settings of "Kyrie, Gott Vater in Ewigkeit"; Bach's double chorus motet, "Der Geist hilft unsrer Schwachheit auf," and Dr. Walter Niemann's two motets for four voice chorus, "Jesu dulcis memoria" and "O bone Jesu."

The Sunday music in Nicolai Kirche, February 10, was Bach's "Der Geist hilft unsrer Schwachheit auf," for chorus, orchestra and organ.

Jan van Oordt's violin recital in the Kaufhaus, February 12, produced for the first time here César Thomson's beautiful rewriting of Corelli's "La Follia," also the seldom heard concerto, in A minor, by Reinhold Becker, in which work Mr. Thomson had recently collaborated with the composer in a rearrangement. The program further comprised the Bach A minor fugue, for violin alone, Sarasate's Andalusian romance, the aria from the Goldmark concerto, and Bazzini's "Rondo des Lutins." The entirely valuable part of the program lay in the first number, for notwithstanding interesting episodes in the concerto, it could not hold place with the finely violinistic effects, and especially characteristic piano writing in the Corelli-Thomson work. The concerto is not especially coherent or direct in its melodic lines, and its whole message is comparatively an impersonal one. The last movement has difficulties and inconveniences practically impossible to any but a virtuoso with a highly developed hand. Van Oordt was able to play them with a smoothness, excluding all suspicion of the labor they represented. Those who have not heard this artist for some seasons will find him playing with much greater bravour than formerly. He took the Bazzini rondo at an almost unbelievable tempo. He was finely accompanied here by Josef Pembaur, Jr., of the Conservatory.

Emanuel Moor's new D flat major piano concerto, op. 57, was given its first public rendition by Marie Panthes at the ninth Philharmonic concert, under Hans Winderstein. The material employed in the work is nearly always creditable, but the themes are so short and are arranged in such broken order as to be almost impossible of enjoyment, at a first hearing at least. Thus it may be seen how an artist may get interested in playing the work, and how the public may be excused for not following. Nevertheless, there are some chances for big playing, and Fräulein Panthes was rather cordially applauded at the conclusion of the work. The popular success was much better than that achieved by the same composer's new symphony some months ago. For this last concert the Dresden baritone, August Riess, was also announced as soloist, but on account of his sudden indisposition, the fine lieder soprano, Hildegard Börner, of Leipzig, was called into the breach for the second time this season.

The second recital by the contrabassist, Sergei Kussewitzky, drew a large audience to hear his setting of a Handel cello sonata, with piano, his setting of Bruch's "Kol Nidrei," the Ed. Stein "Concertstück," Kussewitzky's "Andante Cantabile," and the "Tarantelle" by Glière. As on the former occasion, the artist's success was unusual. Kussewitzky has also arranged a Handel viola sonata for

contrabass and piano. The process requires considerable invention. Generally the themes have first to be revised from major to minor, or vice versa, in order to accommodate the hand of a contrabassist. These sonatas are not yet in print, but they will probably be published soon in Moscow, where the composer's other works have already appeared.

On account of the illness of Theodor Killian, leader of the Munich String Quartet, Felix Berber consented to lead that organization in the remaining concerts of its season, and this made it necessary for the Hugo Sander bureau, in Leipzig, to abandon the third Berber-Stavenhagen sonata evening announced. At the last recital here the artists played the Brahms G major, op. 78; the Bach E minor, with figured bass, and, by request, Beethoven's "Kreutzer," op. 47. In the two or three seasons these artists have devoted to sonata playing they have produced a total of thirty different works, representing a repertory for ten completely differing programs. The recitals in Leipzig have been largely attended.

The first and second of the annual public examination or graduation performances at Leipzig Conservatory were held on February 1 and 8. The performances, called "Prüfungen," are held on Fridays (sometimes Tuesdays), at 6 o'clock, until Easter, which is the formal close of the Conservatory year. The concertos and arias are always performed with accompaniment of the student orchestra under Hans Sitt. The program of February 1 was as follows:

Bach G minor organ fantasia and fugue, played by Theodor Buss, of Glarus, Switzerland.

Allegro, from the Mozart C minor piano concerto, played by Anna Ulrich of Wollishofen, Switzerland.

Adagio and rondo from Weber's F minor clarinet concerto, played by Karl Stock, of Zangenberg.

Songs, with piano, Beethoven's "Mignon," Schumann's "Erstes Grün" and Schubert's "Echo," sung by Magdalena Lohse, of Wurzen.

Piano solos, Bach's D minor prelude and fugue, also the F major romanza and G minor ballade by Brahms, played by Enid Payne, of Monmouth, England.

H. Proch's "Theme and Variations," for voice and piano, sung by Isabel Stuckey, of Adelaide, Australia.

Allegro from the Haydn D major cello concerto, played by Ethel Goldney-Chitty, of London, England.

Maestoso from the Chopin F minor piano concerto, played by Dorothea Bach, of Löbau.

Piano accompaniments for singers played by Hans Leschke, of Hamburg.

The program of February 8 was as follows:

Allegro from the Rheinberger D minor organ sonata, played by Paul Bauer, of Eisenberg, South Africa.

Hungarian pastoral fantasia for flute and orchestra, played by Johann Hoppe, of Detmold.

Schumann pieces for piano, "Warum," "Grillen" and "Traumeswirren," played by Hugo Martini, of Leipzig.

Songs, with piano, Spohr's "Die Rose," Reinecke's "Abendreich'n" and Weber's "Unbefangenheit," sung by Elizabeth Hoyer, of Leipzig.

Allegro from Beethoven's C minor piano concerto, played by Walther Müller, of St. Gallen, Switzerland.

Allegro from the Brahms violin concerto, played by Adolph Schiering, of Hamburg.

Allegro maestoso from Chopin's E minor piano concerto, played by Romana Majmon, of Sosnowice, Russia.

The rendition of the numbers was in nearly every instance highly creditable, depending more or less upon the talent of the performer. But the teaching is found to be strong in practically every department, judging by these results.

Mme. Charles Cahier (formerly Mrs. Morris Black) gave a recital with the accompaniment of Edvard Behm, of Berlin. Her program comprised an aria by Marcello, a group of Brahms songs, a group of songs and ariettas in Italian, a group of Strauss songs and a group of modern French songs. A Mozart aria was on the program, but the artist felt so indisposed as to beg to omit the number. Nevertheless, her singing of many of the works had given pleasure.

The violinist, Michel de Sicard, played a recital in the Kaufhaus, with a program begun by the Saint-Saëns B minor concerto. The Mendelssohn concerto, the Bach cha-

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conne and the Paganini "Hexentanz" were among the other numbers. The playing was uniformly correct in school, but one could not always agree with the artist's tempos and conceptions of various episodes and themes. As the evening wore on the playing grew more interesting, so that a fair success could be claimed for the recital.

At a concert by the Petersburg String Quartet a work by Borodin was the principal modern. As there was another program on at the same hour, notes for this report were kindly furnished by "J. E. L." who found the composition finely melodious in all but the last movement. The last was also thought the weakest, while the principal material of the third movement was an especially noble theme, which received fine treatment from the several instruments.

EUGENE E. SIMPSON.

Marjorie Sherwin in Scranton.

Marjorie Sherwin, the violinist, gave a recital at the Scranton Conservatory of Music, February 1, which was very successful, as may be seen by perusing the three press clippings appended:

Miss Sherwin is an accomplished violinist, and gave a program covering a varied field of music. Miss Vojacek assisted at the piano. There is not much to choose as between the accomplishments of both ladies. Technique, amazing to young students, does not consist only of extreme rapidity in bowing or fingering a violin, nor in a tremendous gallop over the keyboard of a piano. But it consists of these and more, the gradations of tone and tonal effects from these instruments. When one elicits beautiful tone, and does it in a musicianly manner, and adds a confident and sure rapid fingering these instruments seem to acquire new life and inspiration, and the music is felt rather than pianist and violinist seen. This was the effect produced by Misses Sherwin and Vojacek. Their versatility was displayed in the many moods and feelings of the different schools.—Scranton Republican.

Miss Sherwin's fame as a violinist had to a considerable extent preceded her. She was known as a pupil of the great Sevcik of Prague, and further, as one of his best pupils. This in itself was a high recommendation. She is slender of form, with a face which betokens the artistic temperament. In her opening selection—the concerto in E major by the great Belgian master, Vieuxtemps—she at once settled the question of her attainments. She was an artist in truth. And in this selection, as well as those which followed, she showed a command of all the various technical difficulties of which the violin makes such unsparing demands. In her bowing, double stopping, staccato, pizzicato, cantabile, bounding bow, harmonics, it was manifest that however treacherous the passages there were no difficulties in them for her. Always in tune, always making the technique subservient to the higher laws of musical expression of soul, her playing was nothing short of delightful.

Besides the concerto, Miss Sherwin played an aria by one of the old Italian writers, Tenaglia; a "Piece Romantique," by the Bohemian, Dvorak; the "Ronde des Lutins," by Bazzini, and a "Fantaisie de Concert," by Rimsky-Korsakoff. In all of these the violin, a Stradivarius, sang its very heart into the hearts of its listeners. * * * The audience was responsive from the beginning and Miss Sherwin played as encores the "Meditation," by Carl Weiss, and "The Fountain," by Schumann, in response to the expressed wish of the audience for more of her delightful playing.—Scranton Tribune.

The violin recital of Miss Sherwin was unquestionably one of the best ever given in the city. She is a finished artist, to her fingertips, and her playing was the expression of one whom Goethe would call a "beautiful soul." Apparently oblivious of everything except her music, she seemed to desire that the music, not herself, should be uppermost in the minds of the listeners.—Scranton Republican.

Symphony Concerts for Young People in Newark.

Frank L. Sealy conducted the third Symphony Concert for Young People, at Wallace Hall, Newark, Saturday afternoon of last week. The program included the overture to Nicolai's "Merry Wives of Windsor," Schubert's "Unfinished Symphony," dances from German's "King Henry the Eighth," the Schumann "Traumerei," Sodermann's "Swedish Wedding March," and the overture to "William Tell" (Rossini). The assisting soloist, Alexander Saslavsky, played the "Romance," by Svendsen, and the "Good Friday Spell," from "Paristal," arranged by Wilhelmj. The audience was most appreciative and rewarded Mr. Sealy with hearty applause. The fourth and last concert will take place March 23.

MUSIC IN KANSAS CITY.

KANSAS CITY, Mo., February 22, 1907.

The concert of the Philharmonic Choral Society, under the direction of Carl Busch, last Monday night, was a pronounced success. The soloists were: Mrs. W. N. Robinson, soprano; May Kelly, contralto, and William Beard, baritone. C. Olin Rice was at the piano.

The program follows:

Patriotic Ode, My Home Christian Sinding
William Beard and Choral Society.
Serenade, Moonlight and Music C. Pinzuti
Choral Society.

Baritone Solos—
Stille Thranen Schumann
Wohin Schubert
Wilkommen mein Wald Franz
William Beard.

Woman's Chorus—
When? Busch
New Life, New Love Busch
Choral Society.

Soprano Solos—
Were I a Star Hawley
The Year's At the Spring Mrs. Beach
Mrs. W. N. Robinson.

Baritone Solos—
Recompense Hammond
My Laddie Thayer
The Eagle Busch
Morning Hymn Henschel
William Beard.

Cantata, The Erlking's Daughter N. W. Gade
Mrs. W. N. Robinson, May Kelly, William Beard and Choral Society.

The recital of Rosenthal at the Convention Hall was attended by over 1,000 music lovers, and the program met with hearty applause.

Madame Nordica will arrive in Kansas City next Sunday, ahead of the San Carlo Opera Company, which begins its engagement February 26, at the Convention Hall. She will appear both Tuesday night and Thursday afternoon.

The Kansas City Musical Club gave an interesting program at their meeting in the Athenaeum rooms last Monday.

An Angelus recital is to be given in the rooms of the Carl Hoffman Music Company tonight, the assisting soloists being Fay Anderson, soprano; Ralph Wylie, violin, and Louis Buch, cellist.

Mr. and Mrs. George Metcalf leave the last of this week for a trip to Texas, where they will probably remain for several months.

Charles Edward Hubach will be the tenor soloist for a concert to be given by the Choral Society of the Agricultural College, in Manhattan, Kan., in March.

Hazel Thoman, of Parsons, Kan., is in Kansas City, studying with Edward Kreiser.

Josephine Rea will give a studio recital next Saturday, when twelve of her advanced pupils will take part in the program.

Frederick Wallis will give a series of three Lenten recitals, the dates being March 2, 9 and 16. They will be given in the afternoons, in the rooms of the Fine Arts Club, and he will have the assistance of Mrs. W. T. Johnson, Emma de Arman and Blanche Best, pianists; François Boucher, violinist.

Anne Shaw Faulkner, who delivered a lecture in the auditorium of the High School this week, covering the operas to be presented here next week by the San Carlo Opera Company, is to give a lecture, March 9, on "The

Wagner Music Drama," and March 23 on "Modern Tendencies in Opera."

Gaul's "Holy City" will be given at the Westminster Congregational Church, next Sunday afternoon, by a double quartet, under the direction of Frederick Wallis.

Edward Brinkman, who has been studying voice with W. B. Waits, has gone East, and is reported to have an operatic engagement.

Charlotte Wetzig will give a musicale at her home next Monday night, assisted by Lois Phillips, contralto; Mrs. Wyrley Birch, cellist; Louis Lyons, flute, and John Behr, violinist.

F. A. PARKER.

"Madam Butterfly" Op-ns New Theater in Winnipeg.

WINNIPEG, MAN., February 20, 1907.

The opening of the new Walker Theater by the Savage Opera Company, presenting "Madam Butterfly," was an event that will not soon be forgotten. Speeches were made by Mayor Ashdown, Premier Roblin and Sir Daniel Macmillan, to which C. P. Walker, manager, replied briefly. It is unnecessary to go into details about the three performances given, each one being an artistic success.

Here are the announcements of good things to come: Lhévinne, the Russian pianist, March 18; Marie Hall, the English violinist, April 15, and the favorite the world over, Schumann-Heink, April 29. Surely Winnipeg is getting her share this season, and not any more than should be expected, for we certainly want the best.

An event of more than usual interest was the joint recital of Miss Lawson, violinist, and Nixon Kitchen, pianist, assisted by Miss Sutherland, reader, on Monday, February 11. The concert was under the patronage of the Lieutenant-Governor, Sir D. Macmillan.

R. F. O.

Frederick Wheeler at Scranton and Albany.

Frederick Wheeler, the bass-baritone, who has been engaged for a concert tour with Madame Jacoby, of the Metropolitan Opera House, has been singing with success in Scranton and Albany. In the Pennsylvania city he appeared with the Scranton Symphony Orchestra, and in Albany he sang at a performance of Gounod's "Redemption," under the direction of Arthur Mees. The following notices are from the papers of Scranton and Albany:

Frederick Wheeler, the baritone soloist, was a most satisfying artist. His singing of the aria from "La Gioconda" was a decidedly well done bit of work. He was in splendid voice and showed forth in the most brilliant light his command of the art of song. Mr. Wheeler sang also songs by Handel, Parker and Hermann, and was encored each time he appeared. It is to be hoped he will sing here soon again.—Scranton Times.

The soloist was Frederick Wheeler, baritone, of New York. He has a magnificent voice, splendidly trained, and he surely won the hearts of his appreciative listeners.—Scranton Truth.

The exacting work of the narration done in recitative fell to Daniel Beddoe, tenor, and Frederick Wheeler, baritone, and was admirably rendered.—Albany Journal.

Mr. Wheeler will sing at another performance of "The Redemption," with the Troy Choral Club, March 7.

Lulu Potter-Rich Dead.

Lulu Potter-Rich, a singer and teacher who had studied in New York with Madame Evans von Kleuner, and in London with Randegger, died in Chicago last week. Mrs. Rich had sung in church choirs in Newark, N. J., her native place; in Brooklyn and London, and in concert and oratorio, before she accepted the post of vocal director at a school in Raleigh, N. C. Last autumn Mrs. Rich went on a tour with a band organization, and it is reported from the West that she had planned to return East next month. The soprano suffered from nervous prostration, and this, complicated with heart disease, was the cause of her death.

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